THE JUNIOR ART GALLERY, INC.

301 LIBRARY PLACE, LOUISVILLE 3, KY.

April 17, 1956

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St.
New York, New York

Dear Mrs. Halpert:

It was very nice to have your help in thinking of items appropriate for our forthcoming show about INSECTS.

The Kuniyoshi, "Little Girl, Run for Your Life", <u>is</u> being lent by Mrs. Miller through the Whitney Museum. It was very good of you to make this suggestion.

I have been wondering whether it would be possible to find now one of the late, black & white pictures. I seem to remember dragonflies and black ants by Kuniyoshi. Either would be most appropriate, as it would be a comparison of ways he approached his picture--rather than the particular creature pictured--which would have importance.

If you can think right off where one of these could be located, there is still just time to work out the details and have it included.

If not, we'll appreciate the hastiest postcard to that effect--and use the space otherwise.

Sue M. Thurman
(Mrs. Harold Thurman)

PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

WILLIS F. WOODS, Director

April 21, 1956

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The Davis is beautiful as a transparency. Ann is worried about its size. Are you going to be in New York early in June? If so, I would like to see the medium still life.

The Doves have not arrived as yet but they should be here by the first of next week.

Best regards.

Sincerely,

Bill

Willis F. Woods
Director

WFW:eb
Signed in Mr. Woods' absence

Secretary's note: The two Doves arrived safely yesterday, as did your letter of the 18th. We have put the pictures in the vault to await the return of Mr. Woods to the office on Monday.

Elizabeth Balwood

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

April 24, 1956

Downtown Gallery
32 E. 51st Street
New York, N. Y.

~~Gentlemen:~~ Dear Edith

This is by way of advance notice that the 25th Corcoran Biennial (our Fiftieth Anniversary, incidentally) is in process of preparation.

This year, as a change, I am planning to make the selections for invitation. I plan to be in New York for this purpose between Monday, October 1st, and Saturday, October 13.

This Biennial will be shown in its entirety at The Toledo Museum of Art after its close at the Corcoran.

We will need the invited work in Washington by 15 November for the prize award jury. The exhibition will close in Toledo on April 30. This means the paintings will be on exhibition for almost 6 months; I hope this is not a problem for you.

It would be helpful to know the following:

1. The artists you now represent

2. The best time for you to have me call - mornings or afternoons, and what days in the week should be avoided

Sincerely yours,

Director

April 28, 1956

Mrs. Otto Spaeth
120 East 70th Street
New York, N. Y.

Dear Eloise:

In looking over the current market of Weber, I think that $4500 is a fair price for your painting, however, on the retail basis rather than for a dealer who is entitled to 25% under the circumstances.

I hope this is the information you desire.

Sincerely yours,

EGH/ch

April 17, 1956

Mrs. John W. Bloomer, Assistant Director
Columbus Museum of Arts
1251 Wynnton Road
Columbus, Georgia

Dear Mrs. Bloomer:

Mr. Marin has turned your correspondence over to me for a reply.

Because of the time involved in letter-writing and telephone calls to the Railway Express Agency, the packing and shipping companies do not make claims on minor damages to paintings and this is left to the galleries. We therefore incorporated in our consignment agreement the following clause: "It is understood and agreed that the undersigned assumes full liability for any loss and/or damage from any cause whatsoever to the property described herein....." The cost of replacing the glass on the Shahn painting would only be about $5, and we should very much like to have the glass replaced and send the bill to the Columbus Museum. We should not like to keep this painting off the sales market for any long period, and usually the Express Company takes months before a claim is settled.

Wont you kindly let me know.

Sincerely yours

DEPARTMENT OF ART

IOWA *State Teachers* COLLEGE CEDAR FALLS, IOWA

April 23, 1956

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

We have just received $500.00 from the college administration for purchase of an oil painting to be added to our permanent collection and have but a short time to obtain the work.

I know the artists' work you represent, but do not know if any of the work you have can be purchased for the above sum.

Should you have an oil for $500.00 done by Shahn, Marin, etc., could you send a photograph or color transparency as soon as possible so I may submit it for consideration.

Sincerely yours,

Paul R. Smith

Paul R. Smith
Assistant Professor of Art

PRS:re

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Art Galleries

April 24, 1956

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I now believe that I have someone whom I can persuade to purchase the Lehmbruck statue for the Art Galleries, and I terribly fear that you no longer wish to sell. But what price would you give me and how much of a mark-up tax-wise could there legitimately be?

Let me hear from you at the earliest.

Ever yours,

Frederick S. Wight
Director of the Art Galleries

/dp

April 25, 1950

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

I am very much surprised that you did not know about O'Keeffe's trip to Portugal, as I thought she told you some time back and that I had mentioned it during our conversation. However, it is a fact and I feel that both the Metropolitan Museum and the Chicago Art Institute should accept the fact that there is no way of reaching her and that there is no reason to hold up the works. So, there we are.

We have an excellent substitute for the Rosenthal painting called "New York at Night #3. This is now on loan to the Rosenthals as a substitute and is another version of the same theme. The size is 28 x 22", and I am sure, that it will make an excellent replacement. Furthermore, several of the paintings were sold en-route and it just occurred to me that it would be a good idea to write to these new owners directly, as they agreed only to let the pictures go throughout the Whitney Museum. The titles of the paintings and the names and addresses of the new owners are listed below.

You will be very amused to learn that your slides were found in a special compartment set aside in my apartment for cigarettes, playing cards and candy. Your box misled Albert, who thought the slides were mints. Sorry to have given you this added problem, but the slides are probably in your possession by this time.

And so, cheerio.

As ever,

EGH/ek

1. SEA AFTER HURRICANE - CAPE SPLIT MAINE 1938 Oil
San Francisco Museum
2. THE FOG LIFTS - 1949 - Oil - Roland P. Murdock Coll.
Wichita Museum
3. PEACH TREES in BLOSSOM NO.1 SADDLE RIVER DISTRICT, N.J.
Watercolor - 1946 Cleveland Museum

April 18, 1956

Miss Eleanor M. Sander
Sander Furniture Store
Madison, Kansas

Dear Miss Sander:

Unfortunately, we have no generalized catalogue. You will find our list of artists printed below.

On the other hand, if you are referring to the weathervanes we have recently produced from the original molds of the Cushing Company, I shall be glad to send you further information.

Sincerely yours,

EGH/sk

April 21, 1958

Miss Klingman
Georg Jensen
667 Fifth Avenue
New York, N. Y.

Dear Miss Klingman:

I wonder whether you received my letter of April 5th.

We have telephoned a number of times and finally I followed up the calls by writing to request that the loans made on February 17th be returned to us.

As I mentioned previously, we cannot afford to have paintings out for so long a period, although we have been glad to cooperate with you.

Sincerely yours,

EGH/ek

April 25, 1966

Mr. Leigh Block
1260 Astor
Chicago, Illinois

Dear Mr. Block:

As I promised, I am advising you of a new Stuart Davis painting which arrived this morning.

Since you mentioned the possibility of being in New York next week, I thought I would alert you and hold the picture giving you an opportunity to see this great masterpiece.

I am leaving for Europe on May 12th and, naturally, hope that you will be here before then. Do let me know.

Sincerely yours,

[illegible]

McNay Art Institute

18 April 1956

Dear Dorothy,

Many thanks for your good letter of 11 April. I am indeed sorry that the Zorach Head of Christ is abroad, but we should be delighted to substitute the watercolor, Spring, partly for the reason you mention in your letter. We are particularly eager to have The Museum of Modern Art represented.

I note your instructions about insurance, and the painting will be so covered from the time our agency calls for it until it is returned to you.

In all probability Edith Halpert will contact you concerning final shipping arrangements, but in any case you will hear from one of us at the earliest possible moment.

Sincerely,

John Palmer Leeper
Director

Dorothy C. Miller
Curator of the Museum Collections
Museum of Modern Art
New York 19, New York

cc:

Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York

LIBRARY

Gris - Still Life - 1919
Klee - "Marchen" - 1929
Picasso - Red Bull's Head - 1938
Brancusi - "Oiselet" - 1921 (brass)

April 19, 1956.

Miss Edith G. Halpert
Down Town Galleries
32 East 51st Street
New York City

Dear Miss Halpert:

Several persons have sent me clippings from papers concerning the Parke Bernet Sale of the Heffenreffer indians. These accounts withheld the names of the buyers except in a few cases. If you attended or have any information gathered, by chance, concerning who these people were I would like to know and get in touch with them. Particularly would I like to know who the buyer for a "Southern museum". He purchased the "Princess of the Ottawas" which had disappeared from the scene. No doubt the owner would like to know the basis of the information about the carver.

Any help which you can give me as to who the buyers were — where the best of these figures went — I would certainly appreciate it. I think my book is about two-thirds finished.

Hope all is going well with you — The Houston meeting — with lots of enjoyable people from the East — was most interesting.

Sincerely,
Pauline A. Pinckney.

713 Graham Place
Austin, Tex.

April 16, 1956

Mr. C. F. Huddle, Head
Technical Facilities and Services
General Motors Corp.
Box 188, North End Station
Detroit 2, Michigan

Dear Mr. Huddle:

As your Mr. Collins reported to you, we had a very pleasant conversation and I was glad to obtain permission to publicize the Sheeler painting. However, because of Life Magazine, which sent Eliot Elisofon to make a color transparency, we are somewhat nervous about releasing the photographs. We are in communication with Life and as soon as we get a final say so, I shall get on the wires. Meanwhile, we have shown the painting to a number of museum people and collectors, all of whom are wildly enthusiastic.

The wooden strip referred to by Charles Sheeler was put on merely for protective reasons, so that the surface of the picture is not exposed in packing. Thus, the measurements I am listing below are for the painting itself and are absolutely exact.

Will you please let me have shipping instructions, as we plan to send the painting to you by April 23rd. It occurred to me that you might possibly want to have it delivered to your New York office for forwarding, but in any event, I will require definite instructions.

Thank you for your courtesy.

Sincerely yours,

EGH/ek

P. S. Actual size of painting on stretcher is 30 x 48" – omitting the temporary, protective wooden strip.

INLAND STEEL COMPANY

THIRTY-EIGHT SOUTH DEARBORN STREET

CHICAGO 3

LEIGH B. BLOCK
VICE PRESIDENT
AND DIRECTOR OF PURCHASES

April 30, 1956

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

~~Did not come~~ in

Dear Mrs. Halpert:

Liked 2 Grammer
Disturbed by Marks in SD.

I have received your letter of April 25th and am happy to know that at long last Stuart Davis has delivered another painting to you. I will not be in New York until the week of May 20th and from your letter I do not know if you will be back from Europe at that time. In any event, I will be in to see the Davis then.

In regard to the two paintings which you sent on approval for the Inland Office Building, I regret to advise you that, after due consideration, we have decided not to purchase either of these paintings, and I have instructed the Art Institute to have them returned to you.

Please don't let this discourage you, and do keep looking for the works of American artists with an industrial motif. We would certainly like to have a Dove, but the one that we had out here did not appeal to certain members of the committee.

I want to thank you for sending me the catalogues on Spencer and Dove, and I am returning them herewith, as no doubt you will want them for your files.

With kindest regards,

Yours sincerely,

Leigh B Block

Leigh B. Block

April 16, 1956

Mr. Carlyle Burrows
New York Herald Tribune
230 W. 41st Street
New York, N. Y.

Dear Mr. Burrows:

This is rather an unusual request, but I think that you will feel rewarded if you follow through.

Last summer, Charles Sheeler was commissioned by General Motors to paint a picture based on his reaction during his visit to the new research building in the Technical Center recently completed in Detroit. Saarinen is the architect.

The painting is now in our possession but has to be shipped to Detroit early next week for permanent hanging in its final resting place.

The painting is so unique in its conception and execution and many of us feel that it is so great a work of art in our industrial era, that I am very eager to have you see it before it leaves the gallery. Can you drop in for a moment? I promise that it will be worth your while.

Life is planning to feature it in color during May, but I have everyones permission to show it to our local press. And so, I hope to see you.

Sincerely yours,

EGH/ek

WILLIAM A. M. BURDEN
630 FIFTH AVENUE
NEW YORK 20, N.Y.

April 18 1956

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York City

Dear Mrs. Halpert:

With reference to the water color by John Marin, DEER ISLE, BOATS AND PERTAINING THERETO, which Mr. Burden has placed with you on a consignment basis. You are authorized to offer this painting for $2,750, subject to your commission of 25%.

Sincerely yours,

L. V. McCabe
Secretary to
William A. M. Burden

April 25, 1950

Mrs. H. L. Bernstein
812 Park Avenue
New York, N. Y.

Dear Mrs. Bernstein:

Some time ago, you expressed an interest in the work of Bernard Karfiol.

Therefore, I thought I would write to give you advance notice of his one-man show, which opens on May 1st. The paintings will be hung on Monday and may be seen before the public opening, if you so desire.

I hope that you will come in.

Sincerely yours,

EGH/ek

NEW YORK POST, TUESDAY, APRIL



Even Food 'On Time'?

By Sylvia F. Porter

America's giant "five and dime" store chains—Woolworth, W. T. Grant, Newberry—are now testing installment buying plans. Indications are that soon these world-famous variety stores will go in heavily for selling their wares on credit.

Department stores from coast to coast are embracing installment selling with increasing enthusiasm. They're offering "revolving credit" plans under which a customer is eligible for, say, a $300 credit and she (or he) can remain indefinitely in debt to the store up to the specified ceiling. And now Federated Department Stores, the nation's second largest chain, has developed an installment selling plan in which the credit ceiling itself is flexible.

Large chain druggists all over the country are closely watching these twists in credit selling, are reported "on the brink of jumping into the pay-as-you-use-it stream."

Gasoline service chains are giving credit to anyone who holds a credit card of any oil company and this trend is expected to mushroom.

The success of the go-now-pay-later plans of foreign and domestic travel promoters is astounding even the most optimistic supporters of the idea.

Automobiles, appliances, furniture, houses, cameras, carpets, clothing, vacations, gasoline, movie tickets . . . What next?

"Why not food on credit?" asks the Grey Advertising Agency and then it answers its own question with the provocative statement,

"It is not a wild dream to foresee that when supermarkets run out of premiums, give-aways and other gimmicks used in their competitive conflict, one of them will start a revolving credit plan as a sales stimulant (just as the variety stores are doing) and bang! the supermarkets will be fighting one another with consumer credit."

* * *

Buying on the installment plan once again is on a great upswing—after a pause so slight it was hardly perceptible.

The official figures just issued on your installment buying in February show a rise of only $15 million over January.

But even though this report is new, February's figures already are out of date. Since then, week-to-week statistics on bank lending telegraph a clear hint that when the March-April figures are released, they'll show an impressive pickup in bank loans to consumers.

What's more, as a Washington authority emphasized to me, "The figures available to the public do not reveal the fact that on a seasonal basis loans to consumers are now rising at a rate of more than $4 billion a year. That's not as spectacular as 1955's feverish climb but it's stiff enough."

There's no question that even the fewer cars sold so far this year wouldn't have been sold had not the lure of installment credit been held out. Today, close to 75 per cent of cars being sold are being sold on credit against 57 per cent on credit in early 1955.

There's no question that to an increasing extent an increasing number of major American industries are depending for their prosperity on one thing—installment sales.

And now, manufacturers, marketers, advertisers never before involved in time sales are telling retailers, in effect, "Move over, we're getting into this act too. We'll show you ways to sell the consumer on credit that you haven't even dreamed of."

* * *

To a mounting number of economists, bankers and officials in Washington, this trend is deeply disturbing. They can't see installment loans continuing to rise at this pace; they fear that the faster and bigger the rise, the harder and bigger the fall.

But still the rise goes on in more and more fields. Just in the last five years, the total of installment loans alone has almost doubled to a fabulous $28 billion level.

Will it double again in the next five? It doesn't seem possible—but then in 1950, what has happened didn't seem possible either.

April 14, 1958

Mr. Paul Kantor
9813 Beverly Boulevard
Los Angeles 48, California

Dear Paul:

Naturally, I am very pleased that you are happy with the collection of Doves we sent to you. Because I feel that it is vital to represent an artist at his best in any out of town show, I really made a choice incorporating the peak of every phase. From here on, you are on your own. We'll see the caliber of the L.A. audience.

Yes, we substituted two pictures with those listed originally, as the latter were sold. "Formation #1" is the correct title. And so, good luck.

Sincerely yours,

EGH/ck

April 26, 1956

Mrs. Joseph Whelan
1360 Oxford Road
Grosse Point 36, Michigan

Dear Mrs. Whelan:

You did not hear from me for the simple reason that I had no idea where the picture was when you telephoned. I am referring to the Ben Shahn posthumous portrait on the cover of Time Magazine.

Shahn executed this painting in Europe and shipped it directly to Chicago. He has since returned from abroad and within two or three days, will receive the picture from the TIME publishers. At that time, the price will be determined and Shahn will let me know whether he can get out of his previous commitments. You will hear from me accordingly.

Sincerely yours,

EGH/ek

April 21, 1966

Mrs. Pauline A. Pinckney
712 Graham Place
Austin, Texas

Dear Mrs. Pinckney:

It was nice to hear from you. The Southern Museum, according to information I obtained, is presumably the Virginia Museum in Richmond and a good many of the figures were acquired by the representative at the sale.

I purchased "Black Joe" for the Shelburne Museum and "Captain Jinx" for the gallery. Several of the other figures were bought by Donald Deskey, an industrial and furniture designer.

For more complete information, I think it would be advisable for you to write directly to Parke-Bernet who, I believe, will give you the data if you explain that it is for a book; and, naturally, I look forward to seeing the publication.

My best regards.

Sincerely yours,

EGH/ek

NORTH ESSEX SECTION
NATIONAL COUNCIL OF JEWISH WOMEN

6 Burnett Terrace
South Orange, N.J.
April 28th, 1956

Down Town Gallery
32 East 51st St
New York, N.Y.

Gentlemen;

As you know, the North Essex Section, National Council of Jewish Women, held an extraordinarily successful Art Exhibit and Sale last November and featured Ben Shahn from your gallery. I understand that every attempt will be made to have Ben Shahn and Stuart Davis represented in the exhibit and sale that we are planning for next November.

While maintaining the same general form and superior quality as last year, we feel that we would also like to widen our scope this year and dedicate a certain amount of space to new talent of a high calibre and of diversified techniques.

Because of your constant interest in encouraging the young artist, we are hoping that

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

April 23, 1956

Mrs. Edith Halpert
Manager
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I am pleased to return the colored photograph of the Mosaic, as well as the receipt for delivery.

I am also enclosing my check for $450.00.

The piece is a most beautiful one. I sincerely appreciate your interest in recommending it to me and wish also to extend my thanks for your many courtesies.

Sincerely,
Jack Schulman

JS:KB
Enc.

UPPER-MANHATTAN

STEVENSON FOR PRESIDENT
Committee

Hotel Theresa, 125th St. at 7th Ave. • New York 30, New York • Telephone: UN - 5-3300

REVEREND JAMES H. ROBINSON
MRS. DOROTHY HIRSHON
Honorary Co-Chairmen

HAROLD LOVETTE
Treasurer

MRS. LOIS IRISH
KENNETH S. OLTARSH
Chairmen

April 27, 1956

Dear Friend:

We are now located, as you can see, in our new headquarters, Room 229 of the Hotel Theresa. Coincidental with our establishing the new headquarters, we are setting up a regular Wednesday Workshop. Each week, on Wednesdays, we will get together with outstanding guest-personalities to discuss Governor Stevenson's campaign-its issues and techniques and problems.

In an informal question-and-answer meeting, we will be able to debate back and forth all the issues on which our candidate, Adlai E. Stevenson, has spoken. It will give us all the necessary information to discuss with others such burning issues as foreign policy, civil rights, civil liberties, and domestic economic and political questions.

The first of these weekly workshops, on Civil Rights, is planned for Wednesday, May 2, at 8:30 PM. Our guest will be a man who has worked closely with Governor Stevenson since his service as assistant to the Secretary of the Navy. He was active with the Governor during his campaign in 1948 and knows Stevenson's Civil Rights record intimately.

Future workshops will go into the techniques of canvassing, of speech making and writing, of the use of sound trucks, and other activities that will be vital during the campaign.

The Workshop will be the ideal opportunity for you to look over headquarters and fit yourself into the plans of the Upper Manhattan Committee. Come on in and join.

Sincerely,

Lois Irish   Kenneth S. Oltarsh

Lois Irish
Kenneth S. Oltarsh
Co-Chairman

BY AIR MAIL

PAR AVION

AIR LETTER

AEROGRAMME

N S.W.1 12 PM 17 APR 1956 D

Mrs. Edith Halpert,

The Downtown Gallery,

32 East 51 Street,

NEW YORK 22,

N.Y.

U.S.A.

← First fold here →

← Second fold here →

Sender's name and address: Mr.R. Reid,

Tate Gallery,

Millbank, London, S.W.1.

AN AIR LETTER SHOULD NOT CONTAIN ANY ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED OR SENT BY ORDINARY MAIL.

← To open cut here

April 25, [illegible]

Mr. Mort Kaye
Palm Beach Hotel
Palm Beach, Florida

Dear Mr. Kaye:

I am enclosing my check for $[illegible]. Will you be good enough to send me three 5 x 7, #[illegible] and one #114C.

Thank you for your courtesy.

Sincerely yours,

[illegible]/ch

LIBRARY OF HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS
THE HOUGHTON LIBRARY

17 April, 1956

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of April 12th to Mr. Hofer. He is out of town this week and in his absence I am taking care of his mail and also of the Fogg Christmas card problem.

We have not heard from Mr. Shahn and look forward very much to a letter from him, since if he is agreeable, as we hope, we are anxious to get the project started. If you should see him soon, we would appreciate your speaking to him once more.

With many thanks for your kindness about this matter.

Sincerely yours,

Eleanor M. Garvey

Eleanor M. Garvey
Assistant
Department of Graphic Arts

April 23, 1956

Dear Mrs. Halpert:

Needless to say, we had a very enjoyable evening with you and want to thank you for both the dinner and the opportunity of showing the slides.

Here is the signed receipt for the Dove painting. We have it hanging in the view from the couch and find it very satisfying.

On Saturday, tucked away on the last sheet of our anemic Saturday Post morning paper was the inclosed clipping. Perhaps you have already received a copy of it but you might want a second. I doubt if many people saw it.

Haven't been to the museum so I haven't heard any news direct. Will get over one day this week.

On the way home we stopped in Washington for several days. Saw the Graves show at the Phillips Gallery which I was glad to see and also saw an interesting exhibit at the Corcoran called "Visionaries and Dreamers" which illustrated the influence of the French symbolist artists on the artists who followed them. The new additions at the National Gallery are fabulous.

Best wishes

Lorraine Gonzalez

MIRIAM SCHARY

April 24, 1956

Dear Miss Halpert,

It seems to me Fall turns into Spring so swiftly - and we're about due for our bi-annual visit in New York once again. This time the visit is so short as to be absolutely of nuisance value. We will only be there between the 14th and 18th of May.

Having enjoyed my visit with you the last time, I wondered if I couldn't possibly see you again this time. Please let me know if you plan to be in the city at that time, and when you could find it convenient for a visit with me. We leave here May 2nd, but will be stopping off at various cities enroute, arriving in New York on the 14th - and will be staying at the Hotel Pierre.

All the best,

Miriam

April 21, 1958

Sir Jacob Epstein
18 Hyde Park Gate
S. W. 7, London, England

Dear Sir Jacob:

I wonder whether you still remember me. As for me, I recall with great pleasure my visit with you about 25 years ago, when I had the privilege of seeing a good deal of your sculpture in your own studio.

Rather unexpectedly, I am planning to be in London for two or three days, arriving in the evening of May 12th. Would it be convenient for you to have me call at your studio during this very hurried visit? If so, would you drop me a note at the above address.

Incidentally, I do want to take this occasion to express my great enthusiasm for the magnificent sculpture recently executed for Philadelphia.

I look forward to hearing from you.

Sincerely yours,

EGH/ak

(Mrs.) Samuel Halpert

[APR. 18, 1956]

P. S. Yours of April 16 arrived this morning. I am distressed to hear that Georgia O'Keeffe is in Portugal. I think I must write the Metropolitan and the National Gallery sometime soon and explain why they don't hear.

A small detail: I cannot find anywhere the slides of my own paintings and I could use them perhaps as my exhibition is coming up on June 15 at the de Young Museum. Have you thought that you may have given them to some other dealer whom you tried to interest, Milch or some other? Give a good look around and then forget about.it.

This mail brought a refusal from the Alan Rosenthals: a very nice note, and I do not think that we should argue with them as we are having so many acceptances. If we have difficulty with Georgia O'Keeffe that would be another story.

I imagine that I shall be East in mid-July.

In all haste,

Fred

April 25, 1956

Miss Catharine G. Rawson
920 North Michigan Avenue
Chicago 11, Illinois

Dear Miss Rawson:

Unfortunately, I can find no photographic prints of the painting and the sculpture which interested you. These have been ordered and will be mailed to you immediately upon receipt.

Meanwhile, I am listing below the information you requested.

✓ George L.K. Morris -Oil - Wall Painting
44 x 36" $1500

William Zorach - Labrador Granite - Puma
40 inches high ~~$5000~~ 15,000.

It was so nice meeting you, and I hope that we can be of service to you.

Sincerely yours,

EGH/sh

CATHARINE G. RAWSON · INTERIORS
920 NORTH MICHIGAN AVENUE, CHICAGO 11, ILLINOIS
TELEPHONE SUPERIOR 7-2132

MEMBER AMERICAN INSTITUTE OF DECORATORS

April 18, 1956

Mr. Eero Saarinen
Bloomfield Hills, Michigan

Dear Eero:

Enclosed you will find a photograph of the Charles Sheeler painting for General Motors. Color transparencies were made by Eliot Elisofon for LIFE Magazine, and we hope that it will appear during the month of May.

Someday, when you see Sheeler, let him tell you in his own inimitable manner how it was your architecture that sustained him through the six months of work on this single picture.

I hope that you are pleased with the results, and that you will see the original and the superb color.

My best regards.

Sincerely yours,

EGH/ek
Enc.

Paul Klee - Buildings - 1915 (oil on paper)
Will Barnet - (watercolor)
Redon - Chariot of Apollo
Laffitte - 1910
Lee Gatch - 1941
Alfred H. Maurer - Still Life
Viera da Silva - Street Scene
Willem de Kooning - 1951
Biala - Bullfighter
Anne Ryan - (collage)
Alexander M. Bing - Abstraction -

MR. BING'S STUDIO

All paintings in studio by Mr. Bi

LIBRARY

Anne Ryan - (collage)
Franz Kline - Abstraction - 1946
Will Barnet - 1943
Estelle Kohn - (sculpture in corn
George McNeil
Larry Rivers - Landscape - 1949
Herman Rose - Buildings
Max Weber - Head of Woman - 1930 (
Odilon Redon
Gleizes - 1916 (watercolor)
M. Campigli - Head of Woman - 1932
Alfred H. Maurer - Landscape - c1910
Max Weber - Women on Rocks - c1920
Marsden Hartley - Abstraction - c1915
Willem de Kooning - Two Figures - 1940
Redon - Woman's Head (drawing)
Jack Tworkov - Abstraction - 1954
Gleizes - Street Scene - 1917
Knud Merrild - By the Window (watercolor mixed with wax)

LONG HALL

Jackson Pollock - 1951 (ink)
William Halsey - Ruins (casein)
Siv Holm
Pousette-Dart
Larry Rivers
Nicholas Vasilieff - 1946
Boris Margo
Morris Kantor - 1928
Persilis - Warrior
Vaclav Vytlacil - 1947 (gouache on board)
Theodoros Stamos - 1946

April 16, 1956

Mrs. Yoland D. Markson
1251 Lago Vista
Beverly Hills, California

Dear Mrs. Markson:

It was good to hear from you and, of course, I am delighted with the fact that you are so happy with the Shahn.

Frankly, I was very much concerned about the Karfiol situation as I was positive that you really liked the picture very much and that the criticism came entirely from the outside and from people who are still in the throes of discovering abstract art, 40 years after its inception.

Strangely enough, the tide is turning very rapidly in New York and will shortly spread in all other directions. The Museum of Modern Art has recently bought a huge Monet landscape which is having a strong influence on the young artists whose tendency in the past 10 years has been toward romanticism, but who did not have the courage to follow their instincts because of the abstract climate promoted by our two art magazines and several of the museums. Furthermore, a number of the non-objective artists of high standing, have begun to incorporate the figure in their work. I am referring to such men as de Kooning and Pollock. Also, a young group led by Larry Rivers is concentrating entirely on the figure. As a matter of fact, we are opening on May 1, an exhibition of paintings by Bernard Karfiol, concentrating entirely on his figure work - thus anticipating the coming trend by showing the dean of figure painting in America.

I am writing you all this, just to strengthen your own conviction about the quality of this outstanding painting and, under separate cover, I am sending you an early publication which you may enjoy.

Regarding the Ben Shahn, there is very little information since we did not have the painting long enough for it to be shipped around. It was first exhibited in our 30th annual show from October 4 -29, 1955, and subsequently sent to the Pennsylvania Academy, where it was shown with a group of his work from January 22 - February 26, 1956.

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

April 19, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

The Weber came and I like it. Thank you for having Berkeley send it by air express, so that it could be hung in relation to the other paintings. We have not yet, however, had the expected letter from Mr. Weber.

For your information I enclose the wire from Mr. Brewster about Shahn's Labyrinth. No need to return it.

As you see, we were able to get the corrections into our catalogue.

I shall do some exploring of the possibilities of extending payments over a period long enough to use income from two periods under the terms of our Smith Fund. Meanwhile, I hope we can find out whether The Comb is the right painting for us or whether there is an equally fine one that comes within our present fund. I know that many are tied up in the exhibition at the Jewish Museum. I am hoping that Mr. Weber will be interested in our purchase, and will want to have a hand in the choice.

I wish we could always talk by telephone instead of having to write letters.

Sincerely yours,

Mary F. Williams

Mary F. Williams
Chairman

Stella Drabkin 2404 Pine Street Philadelphia 3, Pennsylvania

April 16, 1956.

Dear Edith,

The Cabalist is on its way. The Quaker Storage Co will deliver it on Wednesday. Mr Bernstein (Quaker Storage himself) collected it early this evening and took it home in order to speed up the delivery. This type of little job is not down their alley, but Mr B. loves artists and will knock himself out for them.

There are many amusing anecdotes I could relate about the research on the subject of the Cabala. It is a fascinating cult few people know anything about. With the little I've fathomed, I am now considered an expert. All of which goes to prove that if one knows practically nothing about a subject no one knows anything about, one becomes an expert.

Thank you so very much for everything. You are indeed a super saleswoman to have been able to sell a work executed in a little known medium and by photo at that. I hope you, and of course the buyer, like it as much as we do.

With affectionate greetings,

Sincerely,

Stella

April 18, 1956

Mrs. Seymour Brick
1A Reimer Road
Scarsdale, New York

Dear Mrs. Brick:

In your letter of April 10th, you made no mention of the price range you had in mind. Actually, the 18 artists, whom we represent, might be too expensive for your purposes as at the moment we have nothing in the lower bracket but some occasional prints.

Sincerely yours,

EGH/ek

April 26, 1946

Mr. Reginald Poland, Director
Atlanta Art Association
1280 Peachtree Street, N. E.
Atlanta 9, Georgia

Dear Mr. Poland:

Unfortunately, the two Kuniyoshi paintings you mention were sold by us many, many years ago. However, I shall send you the photographs of several Kuniyoshis which we have available at the present time. The prints will be sent to you shortly.

The Zorach figurine you mention, I presume, is one produced in quantity a good many years ago. As far as I know, there are none available anywhere. We have, on the other hand, the original terra cotta of "Girl with Cat", which is priced at $250 less 10% to the museum. Let me know whether you would like to have this sent out on approval.

Sincerely yours,

EGH/ak

1008 Fourth Ave.,
Duncansville, Pa.
April 16, 1956.

Mrs. Edith G. Halpert, Director
The Downtown Gallery,
32 E. 51st Street,
New York, N. Y.

Dear Mrs. Halpert:

Will you be so good as to let me have a list of any available material on the life and work of ARTHUR G. DOVE?

I am a second year student at the Altoona Center of Penn State University, majoring in Art education. One of my Term assignments is to write a Monograph about Dove, and I would like very much to secure some material for my paper.

Thanking you in advance for your service and any help you can give me,

I remain,

Sincerely yours,

Arthur R. Park

Arthur R. Park

POL
4/06

April 14, 1956

Mr. Sidney Katzman
124 West State Fair
Detroit 3, Michigan

Dear Mr. Katzman:

I am so sorry to have missed you when you called at the gallery recently.

Mr. Marin advises me that you would like to see the painting of "William Gropper" by Kuniyoshi. This is now on exhibition in California, but if you wish we can send it to you as soon as it is returned.

On the other hand, if you are planning to be in New York within the next month, we can hold it for you so that you can see it here in relation to other paintings. Won't you let me know?

Sincerely yours,

EGH/ek

Int. Shahn
" Kuniyoshi

Send Portrait of Gropper on app.

Memorandum from John Marin, Jr.

SIDNEY KATZMAN
4/10/56
124 WEST STATE FAIR
DETROIT-3-MICH.

April 25, 1958

Mr. Hake Levin
2257 Penobscot Building
Detroit, Michigan

Dear Mr. Levin:

Under the impression that our official bill had been sent to you after the consignment, I did not answer your letter sooner, but just to make sure I am enclosing a duplicate.

In addition, I am giving you below the current retail values of the Shahns listed. Bear in mind, however, that the insurance pays only 80% of the valuations.

The Politicians	$850
Dewey	100
Baptist Church	900

Since the "Defaced Portrait" was priced correctly, I think the only change to make at the moment is in relation to the insurance company's paying method.

Sincerely yours,

EGH/ok

WASHINGTON UNIVERSITY
SAINT LOUIS (5), MO.

DEPARTMENT OF
ART AND ARCHAEOLOGY

27 April 1956

Miss Edna Kraus
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Kraus:

We are returning the Ben Shahn print, Pheonix, which was included in our recent INTERNATIONAL INVITATION PRINT EXHIBITION. Thank you for your cooperation in letting us have the work for our exhibition.

Sincerely,

Dale K. Haworth, Instructor
In Charge of University
Exhibitions

April 14, 19[illegible]

Mr. Joep A. Vandenbergh
[illegible] Galleries, Inc.
Andover, Massachusetts

Dear Mr. Vandenbergh:

If you are through with the photographs of the Marine and the Chain, would you be good enough to return them for our records.

Thank you for your courtesy.

Sincerely yours,

EGH/ch

March 24, 1956

Mr. Mort Kaye
Palm Beach Hotel
Palm Beach, Florida

Dear Mr. Kaye:

On the evening of Friday, March 9th, you took a number of photographs of various guests on the carousel and in the large cardboard figures. At that time, you told me you would send some prints to me for consideration.

It is very hard for me to describe myself, but if you have delivered any of the photographs to Mr. Nate Spingold, with whom I have been photographed several times, I am sure he will be glad to identify me; and if so, would you send me some prints for selection.

Sincerely yours,

RGH/ck

GEORGE W. W. BREWSTER ARCHITECT
101 NEWBURY STREET BOSTON 16, MASSACHUSETTS

APRIL 23
19 56

Dear Edith:

Enclosed is my check for $1,375. and I will send the rest on or before October 17 as Isabelle has written me that she will be paying me that way for the rest of the Jack Levine.

If you can get some good seats up front in the next couple of weeks for all of us for "My Fair Lady" I'll pay the freight and then we can have a reunion.

Sincerely,

George

Mrs. Edith Gregor Halpert
The Downtown Gallery
New York 22, New York

commissioned the group,
& it is wonderfully fluent;
although it awaits a
permanent granite base.
When you come to London
ring me up. I am
busy with large things
here; for one thing carving
a 10 ton block of stone
for a new building.

Yours very sincerely

Jacob Epstein

564 | 664

300.

THE AMERICAN FEDERATION OF ARTS

1083 Fifth Avenue, New York 28, New York   SAcramento 2-2452

"PRIVATE COLLECTION EXHIBITIONS"
on view April 21st, 1956 for the
Members of The American Federation of Arts

~~Collection of~~
MR. ALEXANDER M. BING

(Starting on right as you enter each room)

FOYER

Bissiere - Abstract - 1950
Anne Ryan - Arabesque (lithograph)
Derain
Houniere
Earl Kerbeam - self-portrait
Rouault - 1908 (watercolor)
Alfred H. Maurer - (gouache on paper)
Morgan Russell
Picasso - c1900 (drawing)

There are many examples of Pre-Columbian Sculpture placed throughout the apartment.

LIVING ROOM

Biala - Paris Street Scene - 1949
Derain - Still Life - c1914
Aristide Maillol - Seated Woman (on table)
Grace Hartigan - Still Life - 1951
Peruvian Textile
Maurice Prendergast - Parade - c1900
Derain - Pandora
Brustlein - Portrait of Teriade - 1953
De Mire - Still Life - 1950

April 25, 1956

Mr. John Denman
Rte 2 Box 2177
Bellevue, Washington

Dear Mr. Denman:

Several days ago, Mrs. Theo. George dropped into the gallery and told me that she, her husband, and his son of 12, are planning to spend a year in Kyoto. George is a painter and his wife is an art critic, whose reviews have appeared in The Arts for quite a period. They are both delightful people, and I am very eager to help them. Particularly, if I can get someone else to do it for me.

The reason I am dragging you into this scene, is to ascertain whether you have any suggestions regarding the boy's schooling during his year in Kyoto. The parents are concerned about that situation particularly, and if you have any recommendations, I should be grateful.

Many thanks and best regards to you and Mrs. Denman.

Sincerely yours,

EGH/ek

April 16, 1936

The Downtown Gallery agrees to purchase from Abraham Rattner paintings in all media amounting to a net sum of ten thousand dollars ($10,000) during the fiscal year of October 1st, 1936 to September 30th, 1937, payable in four equal quarterly payments of twenty-five hundred dollars ($2500).

The gallery further agrees to include the work of Abraham Rattner in all group exhibitions during this period and to arrange for inclusion in museum exhibitions wherever and whenever possible, making every effort to promote the work thereby.

In return, Abraham Rattner agrees to concentrate all exhibition and sales activities with The Downtown Gallery, giving it exclusive choice in selection of work available for ex ibition and for sale.

He further agrees to sell such pictures to The Downtown Gallery at a discount of fifty percent (50%) of the mutually agreed selling price, the final choice to be reported at end of year.

For this unusual arrangement between an American gallery and an artist, Abraham Rattner agrees to give The Downtown Gallery an annual option for three years renewal at the end of each contract period.

April 21, 1956

Mr. Max Weber
11 Hartley Road
Great Neck, Long Island

Dear Max:

During the past two weeks, I have had both telephone conversations and correspondence with Mary F. Williams of Randolph Macon Woman's College. You recall that I forwarded her letter addressed to you.

The college has $2500 saved over a period of two years for the purchase of a painting, and everyone agrees that a Weber should be the first choice.

The one chosen for the exhibition, with your approval, was "The Comb" which is priced at $5000, less the usual 10% discount to a museum. Have you a suggestion of a painting which would fit into their budget, and if so, can you send me a photograph?

While relatively small, the college collection is developing very well and I think it would be advantageous to be represented there.

Since an early decision must be made, won't you let me know what you suggest.

I look forward to seeing you some time next week, but would like to hear from you before then.

Sincerely yours,

EGH/ak

THE TATE GALLERY, LONDON, S.W.1

TATE GALLERY 4444

JR/CB 30th April, 1956.

Mrs. Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

Just a line to add to my Personal Assistant's note to you, to say how immensely I am looking forward to seeing you on 14th May.

Yours sincerely,

John Rothenstein

The Marin has just arrived.

job or so. I have some ideas that involve writing — and investigating ways of earning a bare living that might be less complex than what I've been doing

Specifically I recall a chat or two we have had about needs in the American Art field, and future plans of the Halpert Foundation.

I have found out the past few days while taking an enforced rest, that quite a few things can wait — So probably some phases of this can wait too.

As ever

[signature]

PAUL KANTOR GALLERY
9013 BEVERLY BOULEVARD
LOS ANGELES 48, CALIFORNIA
CRestview 6-2673

April 27, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I am returning herewith 24 Dove photographs, having retained three* for the catalogue. I only requested a few for the catalogue and have no need for so many. Kindly rebill us.

The Shahn is temporarily off the market.

Will send a Dove catalogue soon.

Sincerely,

Paul

jk

* Nearly White Trees
Arrangement 1944
Spotted Yellow

I am sorry to have given you so much reading matter. I hope that you will be in New York again in the near future, as it will be a great pleasure to see you.

Sincerely yours,

EGH/ek

LOVE FROM ME TOO
PHIL

Earle Grant · 2922 Nichols Street · San Diego 6, California

this year I believe on
recent Gallery Acquisitions.
Phil and I no
longer hang the Shows in
La Jolla nor help there
but are on Committees in the
San Diego Gallery. Warren
Beach is the new Director.
We are hoping to go
to Italy late summer and
if we do we'll be anticipating
seeing you in town. Ran
across a little book on

Dan Lutz in La Jolla Shop - 1945 - & found my name under
my watercolor. How is his market standing up in San Diego?

I think he is a good painter.
Love - Earle.

THE AMERICAN FEDERATION OF ARTS

1083 Fifth Avenue, New York 28, New York SAcramento 2-2452

"PRIVATE COLLECTION EXHIBITIONS"
on view April 21st, 1956 for the
Members of The American Federation of Arts

Collection of
MR. AND MRS. J. WATSON WEBB

(Starting on right as you enter each room)

FOYER

Manet - Blue Venice - 1874
Courbet - Still Life Fruit - 1892
Degas - Bronze Horses and Dancing Girls

DINING ROOM

Monet - The Thames at Charing Cross - 1909
Monet - Old Church at Vernon - 1894
Monet - Haystacks in Snow - 1891
Monet - Floating Ice - 1880

All Porcelains in Dining Room are Leeds.
Figures in niches are of the Hellenistic period B. C. - modeled Tanagra in clay.

LEATHER ROOM

John F. Herring - The Glasgow London Mail - 1847
Ben Marshall - Before the Hunt
Raymond P. R. Neilson - Mr. J. Watson Webb - 1953
M. Lucas - Shelburne Foxhound - 1930

The Leather for this room was made in England in 1894.

April 17, 1956

Mrs. Stanley Wolf
1 Shore Road
Kenilworth
Great Neck, Long Island

Dear Mrs. Wolf:

I hate to bother you but I am sure that you will realize that this is rather an unusual situation.

Stuart Davis has recently been made a member of the Academy of Arts and Letters. It is customary for new members to be honored with a group exhibition. In every case the best examples of their work are shown.

Stuart is in an unfortunate spot because he has no paintings of his own available. The Whitney Museum and the Guggenheim both have their pictures on exhibition elsewhere. To date all we have been able to obtain is "Seme" which belongs to the Metropolitan Museum.

Therefore, I am now writing to ask whether you would be good enough to lend "Rapt at Rappaport" for a very short period. It will not be shipped, but will be picked-up by an experienced handler and hung at the Academy which is located at 155th Street and Broadway, and fully insured. Wont you please phone me, and I hope in the affirmative.

Sincerely yours

EGH:la

THE SOCIETY OF THE NEW YORK HOSPITAL

Created by Royal Charter

June 13th, 1771

April 26, 1956

Dr. Herbert Kayden
969 Park Avenue
New York, N. Y.

Dear Dr. Kayden:

About two months ago the Downtown Gallery sent to the Hospital Art Committee your gift of two paintings: "Four Lost Harlequins" by Clifford Odets, and "Warehouse" by Raymond Breinin.

It is a policy of the Hospital Art Committee to have submitted to it for approval all gifts of pictures. This is necessary because of the many problems involved in a hospital art program. The Committee has met very irregularly this year, hence the delay in acknowledging your gift. We are doing so now, with much appreciation for your thoughtfulness and generosity, and hope you will forgive us for the long delay in acknowledging your kindness.

Sincerely yours,

L. G. Payson
Secretary of the Board
of Governors

MARION KOOGLER McNAY ART INSTITUTE
755 AUSTIN HIGHWAY
SAN ANTONIO 6, TEXAS

4.15.56

Dear Edith,

Many thanks for the photographs, correspondence, and for all of the work you have done for us.

I think the Budworth estimate is very high, not unreasonable itself, but just more than I had hoped we would have to spend. But let's go right ahead with it, and just hope that those estimates are too generous, as I think they will prove to be.

I have heard from Hermon More in the affirmative, and from Harwell at Dallas, the same.. Needless to say, we can count on Sylvan's head. I have not heard from the others from whom loans have been requested.

Let me know the Rockefellers' addresses, and I shall get a letter right off to them.

Noting the pieces of sculpture that are available, may I request the following on the basis of the photographs which you have sent:

1.	Victory	bronze	(Baker file 13043)
2.	Cat	bronze	3175
3.	Invocation	yellow marble	6714
4.	Nimbus	granite	6762
5.	Girl on Pony	york fossil	Peter Juley & Son
6.	Sleep	sandstone	(Baker file 17-586)
7.	Frog	Maine granite	15-562
8.	Siren	Green marble	10-644

That will give us eight that are the property of Zorach, plus eight more that are loans from collectors or museums -- nine, rather, for I was not including Robert Straus's piece.

If you can let me have photographs of Benjamin Franklin, Pioneer Family Group (nude), Affection, and Torso (plate 30) I will have them blown up to large scale.

And finally, please add to the above:

9.	The Sea Gull	Italian marble	(Baker file 15643)
10.	Head of Marathonian	porphyry	14983

Again, Many thanks and all best regards.

Cordially,

John Palmer Leeper

April 25, 1958

Mr. Willis F. Woods, Director
Norton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Bill:

If I were a facetious character - of course, I am very serious - I would suggest that you frame the Davis transparency and to hell with the picture. But being serious, I might tell you that the actual size of MEDIUM STILL LIFE is 36 x 44".

Also, I do plan to be in New York in June. Possibly not the first few days of the month, but shortly thereafter. My present plan is to fly to Europe on the 15th of May for just two weeks, but I may be tempted to stay a few extra days. In any event, do let me know when your plans are definite so that I can arrange my time accordingly.

Best regards.

Sincerely yours,

EGH/ek

HALL LEADING TO SITTING ROOM

Braque - Plaster plaque - 1943

UPSTAIRS SITTING ROOM

Modigliani - Drawing of a Woman
Picasso - Reclining Nude - 1920 (pen and ink)
Dali - The Head of an Angel Exploding - 1952 (pencil)
Renoir - Country Dance - 1883 (pencil)
Picasso - Three Nudes - 1938 (ink)
Matisse - The Model (artist's hand in foreground) - 1944 (ink)
Cezanne - Portrait of the Artist's Son - 1885 (pencil)
Klee - Mother and Child - 1929 (ink)
Picasso - Bull (ink and pastel)
Seurat - "La Maison Carree" - 1881 (conte crayon)
Picasso - "Les Fumeurs du Pipe" - 1901 (ink)

The Junior League of Mount Kisco

April 21, 1958

Mrs. F. V. Austin, Jr.
R. F.D. 2
Mount Kisco, New York

Dear Mrs. Austin:

Thank you for your letter.

Obviously, there is no alternative and I shall embark upon the journey via Grand Central at 11:A.M., arriving at Bedford Hills at 12:17.

I wrote to Harriet Kelly, but evidently my first letter did not reach her. The Cummings had invited me to dinner previously, and I think Bill has tried to reach Harriet to suggest that she and Steve join the party at his house.

It will be nice to see you.

Sincerely yours,

EGH/ek

April 17, 1946

Mrs. Jean Lipman
Art in America
Cannondale, Connecticut

Dear Jean:

I am glad that you were pleased with the Sheeler photograph. As I mentioned I, too, was surprised that it came through so well.

So far, Sheeler has not been able to think of an appropriate title and I think it would be best to call it "C. N. 1946". The size is 48 x 30".

Sincerely yours,

EGH/ek

April 25, 1956

Mrs. Stella Drabkin
2404 Pine Street
Philadelphia 3, Pa.

Dear Stella:

In the event that you would like the enclosed for your records, I am returning it to you. Mr. Schulman, who has just received the Mosaic, is simply delighted with it. And so, we are all happy.

I am enclosing our check for $360. A commission was necessary – and I assume that you took it for granted originally – to take care of the transportation and other gallery expenses.

Mr. Schulman plans to present the Mosaic, eventually, to a modern synagog, so that a great many more people can enjoy it.

Best regards.

Sincerely yours,

EGH/ek
Encl.

Get publicity + photos

April 18, 1956

Mr. John Leeper, Director
Marion Koogler McNay Art Institute
Houston, Texas

Dear John:

This is getting to be a habit, but I am really becoming concerned about the time element in connection with the shipment of the Zorachs.

Incidentally, Zorach had the bright idea of sending you a group of watercolors <u>without</u> frames, in order to reduce the shipping charges. They are beautifully matted and can be placed under glass. These can be sent to you by express immediately so that you can make your personal selection from the group which, by the way, also includes drawings.

In addition, I thought you would be interested in the fact that there are two excellent movies available on Zorach and his sculpture, together with a good many color slides. All of these are at your disposal.

And do, write me at your earliest opportunity.

Sincerely yours,

EGH/ek

THE BRADLEY MUSEUM
Euphan Stewart Memorial

COLUMBUS MUSEUM of ARTS and CRAFTS, Inc.
1251 Wynnton Road :: COLUMBUS, GEORGIA

APRIL 25, 1956

MR. LAWRENCE ALLEN
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, N. Y.

DEAR MR. ALLEN:

THANK YOU FOR YOUR INFORMATIVE LETTER OF APRIL 17 CONCERNING THE DAMAGE TO THE BEN SHAHN PAINTING.

MR. MARIN FAILED TO MAKE ANY SUCH EXPLANATION TO THE EFFECT THAT NO CLAIMS WERE MADE FOR MINOR DAMAGE TO THE RAILWAY EXPRESS BY NEW YORK GALLERIES AND/OR PACKING AND SHIPPING COMPANIES. HIS LETTER WAS BRIEF, SAYING ONLY WOULD WE DO SOMETHING ABOUT THE DAMAGE. THAT WAS ALL.

NATURALLY, WE WILL PAY FOR THE GLASS REPAIR, IN THIS INSTANCE, SINCE YOU SAY YOU DO HAVE THAT CLAUSE IN THE CONSIGNMENT AGREEMENT. CERTAINLY LETS THE RAILWAY EXPRESS OUT NICELY, DOESN'T IT, ON LIABILITY FOR DAMAGES IN TRANSIT?.

WITH KINDEST REGARDS,

SINCERELY,
Margaret Bloomer
MARGARET S. BLOOMER (MRS. J. W.)
ASSISTANT DIRECTOR

Mr. F. U. Austin, Jr.
RFD 2
Mount Kisco
N.Y.

JOSEPH H. HIRSHHORN
CLIFF HOUSE
2195 CENTRAL ROAD
FORT LEE, NEW JERSEY

April 30, 1956

The Downtown Art Gallery
32 E. 51st Street
New York, N. Y.

Gentlemen:

Please be advised that I have moved my residence to Cliff House, 2195 Central Road, Fort Lee, New Jersey. Would you kindly send all future communications, bills and notices to that address.

Very truly yours,

Joseph H. Hirshhorn

JHH/gt

April 21, 1956

Mr. Norman Reid,
Deputy Director
The Tate Gallery
Millbank, London, S.W.1.
England

Dear Mr. Reid:

Thank you for your letter.

We found that the picture was too large for the post and are, therefore, shipping it via air express. A receipt blank is enclosed. Would you be good enough to have this signed and returned to us for our records?

Thank you for your many courtesies.

Sincerely yours,

EGH/ek
Enc.

LEOPOLD TSCHIRKY
THORNBROOK ROAD
ROSEMONT, PA.

August 16, 1956

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 E. 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

I never did hear from you after writing my April 11 letter which was in reply to yours of April 7 concerning an appraisal on the 3 South American religious paintings and 3 South American medallions that Mrs. Tschirky and I brought to your Gallery last March. If the appraisal was mailed to me it must have gone astray in the mail for I never have received it.

If my memory serves me right you mentioned at the time of our meeting a party, then abroad, who you felt best qualified to make an appraisal and I believe you stated that party expected to be abroad about 6 months. If that party has now returned I would greatly appreciate it if you would let me know his name and address.

Looking forward to hearing from you and with kind regards.

Sincerely yours,

L. Tschirky

LT:me

THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS TELEPHONE CEntral 6-7080

April 16, 1956

Dear Edith:

Now that Leo is off seeing Grace get married (oy-vay!) you have only me to rely upon. If you don't come to Chicago I shall see you in New York. I shall be there, I trust, before I leave for Venice on May 23 to do press, etc., on the Biennale.

In connection with that exhibition, would you send me catalogs and/or pamphlets I can show the visiting press on the following people in your stable:
Stuart Davis, Herbert Katzman, Jacob Lawrence, Jack Levine, John Marin, Georgia O'Keeffe, Ben Shahn, and Charles Sheeler.

I know that some of the ones above mentioned are no longer with you, but whatever you happen to have on them I would appreciate, or do me a favor and call Charles Alan and tell him what I want. I don't want more biographical sheets; I have all of that I need. I want stuff I can let the press peruse as they see the exhibition.

Affectionately,

Pete

Peter Pollack
Public Relations Counsel

Mrs. Edith Gregor Halpert
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

PJP:ejr

Installment #2 - to Edith -

The matter about which I had hoped to confer with you concerns my plans to take some time off from the Art Center job - I have got as far as asking for a 6 months' leave starting July 1, 1956 (or as soon thereafter as possible). Main reasons are that I feel the need of an extended rest and change. I have found it difficult to cope with things for some time and have not been up to par physically or in morale -

So - I simply want it known ~~that~~ I am widening my horizons, and may be available for an odd

Shahn

April 20, 1956

Mr. James Stern
Staff Consultant
UAW-CIO Automation Committee
Solidarity House
8000 East Jefferson Avenue
Detroit 14, Michigan

Dear Mr. Stern:

Ben Shahn may be reached at Roosevelt, New Jersey. That is all the address required.

If you are interested in seeing any of his paintings or wish to commission illustrations or posters, we shall be very glad to work with you as his representatives.

Sincerely yours,

EGH:sh

April 18, 1956

Mr. Mert Kaye
235 Sunrise Avenue
Palm Beach, Florida

Dear Mr. Kaye:

Recently, I received one each of the three photographs taken at the Palm Beach party held at the home of Mrs. A. Hamon.

Will you please let me know, at what price additional prints may be obtained without the folders, so that I can be guided accordingly in additional orders.

Thank you for your courtesy.

Sincerely yours,

EGH/ch

#175

1142 n/

BERT L. SMOKLER
1200 PENOBSCOT BUILDING
DETROIT 26, MICHIGAN

April 26, 1956

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York

Dear ~~Mrs. Halpert~~: Edith

On my last visit to your Gallery, I noticed a small colored photograph of a Stuart Davis in your office. At the time you said a duplicate or one similar to it could be obtained for around twelve or fifteen dollars, and that you would get one for me.

If you still feel the same, I'd appreciate receiving the photograph, and my check will be forthcoming shortly thereafter.

Thank you for the photograph on the Sheeler painting, and hoping to hear from you soon, I am,

Very truly yours,

Bert

Bert L. Smokler

BLS:ek

April 14, 1958

Mr. John S. Bolles
Pier 6
San Francisco, California

Dear Mr. Bolles:

The Arthur Dove painting, for which our invoice is now enclosed, was shipped to you via express several days ago.

When you receive this painting, won't you let me know how it looks in its new environment, as I am very eager to have your reaction - in your own locale.

Under separate cover, I am sending you a photograph of the alternate, "Brothers", so that it can further tempt you.

It was a great pleasure to meet you both, and I hope that you will pay us another visit before long.

Sincerely yours,

EGH/ek
Enc.

COLBY COLLEGE
WATERVILLE, MAINE

OFFICE OF THE
ART DEPARTMENT

April 26, 1956

Mrs. Edith Gregor Halpert
52 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I should like to tell you how grateful we are for your help in making our Jack Levine exhibition so successful. Our students responded to these paintings more than to any exhibition we have had here recently.

You may be interested to know that Jack Levine was tremendously popular with the students. They liked what he had to say and they responded to his personality. In every way he left a great impression on us all.

Sincerely yours,

James M. Carpenter

James M. Carpenter

JMC:s

April 18, 1958

Mr. Paul Kantor
9018 Beverly Boulevard
Los Angeles 48, California

Dear Paul:

I was very much amused when I received your photograph of the Shahn painting, as this had been offered to me by a New York dealer a few weeks before.

Although I am not hysterical about this example, I would be interested in acquiring it if the price were fair. Will you, therefore, let me know how much you are asking for it. This would have to be a straight transaction, since we do not own the Doves and cannot trade an artist's stock for gallery inventory.

Sincerely yours,

EGH/ek

136 West Greenfield Avenue
Milwaukee 4, Wisconsin

April 20, 1956

The Downtown Gallery
32 East 51st Street
New York 22, New York

<u>Att: Mrs. Edith Gregor Halpert</u>

Dear Mrs. Halpert:

I had hoped that my husband was going to fall in love with the Georgia O'Keeffe but he maintains that he just doesn't care for it.

I have enjoyed it thoroughly and I am sure you know how I feel about her work. However, I cannot keep it if he does not care for it.

We will be in New York the weekend of May 11 and will stop in to see you.

Thank you very much for sending the picture.

Very truly yours,

(Mrs. Harry Lynde Bradley)

MBB:IB

April 16, 1958

Mr. Howard Devree
The New York Times
229 W. 43rd Street
New York, N. Y.

Dear Howard:

This is rather an unusual request, but I think that you will feel rewarded if you follow through.

Last summer, Charles Sheeler was commissioned by General Motors to paint a picture based on his reaction during his visit to the new research building in the Technical Center recently completed in Detroit. Saarinen is the architect.

The painting is now in our possession but has to be shipped to Detroit early next week for permanent hanging in its final resting place.

The painting is so unique in its conception and execution and many of us feel that it is so great a work of art in our industrial era, that I am very eager to have you see it before it leaves the gallery. Can you drop in for a moment? I promise that it will be worth your while.

Life is planning to feature it in color during May, but I have everyone's permission to show it to our local press. And so, I hope to see you.

Sincerely yours,

EGH/ah

April 25, 1946

Mr. G. Berne
Beech Lane
Great Neck, Long Island

Dear Mr. Berne:

Some time ago, you expressed an interest in the work of Bernard Karfiol.

Therefore, I thought I would write to give you advance notice of his one-man show, which opens on May 1st. The paintings will be hung on Monday and may be seen before the public opening, if you so desire.

I hope that you will come in.

Sincerely yours,

EGH/ch

April 12, 1956

Mr. Peter Pollack
The Art Institute of Chicago
Chicago 3, Illinois

Dear Peter:

You would pick a time for your New York visit to avoid seeing me. Just to show that it is'nt only the rich who fly to Europe at the slightest pretext, I am planning to leave for London on May 12th and shall be in Rome the 15th or 16th. Perhaps, we can bump into each other somewhere in between as I do not plan to stay long enough for the Biennale opening which, I assume, is June 16th. I have to be back about the first of the month.

While there is considerable literature on Davis, Marin, O'Keeffe, Shahn and Sheeler, whom we represent; we have very little of it on hand other than our own catalogues which, as you know, are not very informative since I do not believe in forewords in our catalogues.

If you can take the trouble of writing to Fred Wight, of U.C.L.A., he can supply you with catalogues of Marin and Sheeler, both of whom had large retrospectives within the past year. The only large catalogue of O'Keeffe, was published at the Art Institute of Chicago. All the Shahn literature of consequence, would be in the Museum of Modern Art and the same holds true in connection with Davis.

However, I shall scare up everything I can locate here, and I am about to call Charles Alan in connection with the other boys. Lawrence will have the material waiting for you when you come in.

And so, Zei Gezundt.

Sincerely yours,

EGH/ak

April 14, 1956

Mr. Patrick Morgan
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Pat:

Thank you for your letter. I am glad to get the situation straightened out.

I am very pleased that your students are interested in the early American portrait, and would like to do something about it. However, the picture was actually priced at $500 and I brought it down to cost for Addison, as in folk art (which I own personally) I can make these large gestures without offending the artist or upsetting the market.

You may keep the painting for a longer period, until you raise that formidable sum.

Best regards.

Sincerely yours,

EGH/ch

April 16, 1958

Mr. Walter Meigs
The University of Connecticut
Storrs, Connecticut

Dear Mr. Meigs:

Indeed, I have not forgotten our conversation nor our problem. I have been trying to locate the proper gallery, so that I could give you some specific information when writing. To date, I have not been very successful.

Naturally, I was quite shocked to get the news from you, both for your sake and mine. After all, my personal vanity is involved as you were one of my discoveries. As a matter of fact, I was most favorably impressed with your one-man show and, subsequently, bought your painting entitled "Rain". This indicates that my interest has not wavered. On the contrary.

I am planning to visit Charles early next week, now that I am back from my several trips and have time to draw a breather. You will hear from me subsequently. Meanwhile, keep your chin up. The season is at an end and something will be done sufficiently ahead so that you may make a fresh start in the fall.

Sincerely yours,

EGH/ek

April 14, 1958

Mr. Henry T. McKnight
Cornwell Farms
Box 340 RFD #1
Vienna, Virginia

Dear Mr. McKnight:

Thank you for your letter. Indeed, I shall be on the lookout for paintings that will fit in with your collection. Incidentally, are you familiar with the work of Georgia O'Keeffe? The Phillips Gallery has a good many of her pictures, as well as a collection of paintings by Dove. I shall be glad to send you photographs of both, if you like.

Meanwhile, would you be good enough to return the Dove catalog, which was the only copy in our possession and needed desperately for our records.

Sincerely yours,

EGH/ek

MICHIGAN STATE UNIVERSITY

OF AGRICULTURE AND APPLIED SCIENCE • EAST LANSING

DEPARTMENT OF ART

April 27, 1956

Mrs. Edith Halpert, Direc.,
Downtown Gallery,
32 East 51st Street,
New York, New York.

Dear Mrs. Halpert,

The Art Department Permanent Collection Committee would like to enquire about the availability of works by Arthur Dove and John Marin, for purchase.

If this work is available, could you tell us approximate sizes, prices, and let us know as soon as possible whether the paintings could be sent to us on approval some time before July 1, this year?

Please realize that this is simply a request for information. The committee must see these works, along with others, before making final selections.

Thank you.

Sincerely,

Murray Jones

Murray Jones, Chairman,
Perm. Collection Comm.

P.S. Photographs, if available, would be of much help!

MJ:dc

IVAN ROSEQUIST
18 SOUTH CONVENT
TUCSON, ARIZONA

April 23, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for lending us prints for our show of American Printmakers.

I regret having to tell you that none of those you sent us sold nor are we, at the moment, in a position to buy prints.

We have returned the six prints, well packed, and pre-paid.

Ivan and I look forward to visiting your Gallery - we hear a great deal about you even way out here on the desert. It is possibbe that between now and fall we may be able to come to New York.

Sincerely,

Jane

Mrs. Ivan Rosequist

OLD PRINTS — FINE ARTS REPRODUCTIONS — FRAMING

the names of new artists known to you," in selecting ten artists who might qualify as outstanding new talent.

We would be most appreciative of your assistance in this matter and thank you for your courtesy.

Sincerely yours,

Ethel Marantz

(Mrs. Leon A. Marantz)

April 21, 1956

Mr. Joseph Lacy
Eero Saarinen & Associates
Bloomfield Hills, Michigan

Dear Joe:

I am sorry to be rather late in replying but it required some checking with both Davis and Courtain.

First of all, both of the gentleman referred to, feel that the report must be exaggerated. Davis was particularly careful in choosing the finest quality of canvas and paint. The latter was applied with no impasto – thinly washed in the method that he has used on all his paintings, certainly, within the last ten years and none has cracked. Most pictures do show hair line cracks, sooner or later, more visable in the white than in any other area. This is commonly found in all Mondrians.

The cracking around the edges is unavoidable as there is considerable stress in turning the corner of the stretcher.

Would it be possible to make a photographic enlargement of one small area in the picture surface, so that a study can be made of it long distance?

Courtain suggested that the spraying may be done irrespectively, but that it would be preferable to use three applications of thin mist, rather than one heavier application.

I am sorry that we seem to be having so much difficulty but I am sure, it is not as bad as it sounds. Also, the temperature changes are always a serious consideration.

Please let me know whether there is anything further that we can do.

Sincerely yours,

EGH/ek

April 25, 1956

Mrs. Harold Thurman
The Junior Art Gallery, Inc.,
301 Library Place
Louisville 3, Ky.

Dear Mrs. Thurman:

I have just returned from a trip and found your letter.

There are two Kuniyoshi drawings that might fit in with your plans, but are privately owned and may or may not be available. If you wish to write directly, I am listing the information below.

QUEEN ANT - 1948
Collection of Stanley Wolf
1 Shore Road
Kenilworth
Great Neck, Long Island

FLESH FLY - 1947
Sam Cantey
Fort Worth Art Center
Fort Worth, Texas

Sincerely yours,

EGH/ch

THE TATE GALLERY
Millbank, London, S.W.1.

NR/RS

17th April 1956.

Mrs. Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22,
N.Y.

Dear Mrs. Halpert,

Thank you for your letter of the 12th April and the copy of the one which you sent to the Secretary of the Astor Estate.

I am most grateful to you for the arrangements you have made for sending the Marin painting to us and will see that it is now insured.

I have had a word with Sir John Rothenstein who has asked me to tell you that he intends to make a special announcement to the press when the Marin is first placed on exhibition at the Tate and that this announcement will be distributed in America through the New York Times. He would prefer, therefore, no announcement to be made to the press at the moment. No doubt Sir John will be dealing more fully with this point in his announcement, but this work will not, in fact, be the first official purchase of a work by a contemporary American artist by the Tate – several years ago the maquette for the Political Prisoner by Roszak was bought by the Gallery.

With many thanks for all your help,

Yours sincerely,

Norman Reid.

Deputy Director.

STEVENSON FOR PRESIDENT

Committee (New York State)

270 Park Avenue, Entrance G • New York 17, New York • Telephone: Plaza 1-1720

April 24, 1956

Dear Mrs. Halpert:

We are, of course, most grateful for your contribution of $100. for a ticket to the April 25th Tribute to Stevenson Dinner and are delighted to know that you will be one of the distinguished guests in attendance.

By law, however, no political organization is allowed to accept corporation checks. We are, therefore, returning your check herewith in the hope that you will be good enough to send us your personal check in its place. We are sorry if this inconveniences you but we are legally unable to bank the check enclosed.

Sincerely,

Elinor Guggenheimer
Mrs. Randolph Guggenheimer
For the Dinner Committee

Mrs. Edith Halpert
The Downtown Gallery, Inc.
52 East 51st Street
New York, New York

b
enclosure

Sorry — my check is enclosed.

April 23, 1966

Dear Mrs. Halpert:

Needless to say, we had a very enjoyable evening with you and want to thank you for both the dinner and the opportunity of showing the slides.

Here is the signed receipt for the Dove painting. We have it hanging in the view from the couch and find it very satisfying.

On Saturday, tucked away on the last sheet of our anemic Saturday Post morning paper was the inclosed clipping. Perhaps you have already received a copy of it but you might want a second. I doubt if many people saw it.

Haven't been to the museum so I haven't heard any news direct. Will get over one day this week.

On the way home we stopped in Washington for several days. Saw the Graves show at the Phillips Gallery which I was glad to see and also saw an interesting exhibit at the Corcoran called "Visionaries and Dreamers" which illustrated the influence of the French symbolist artists on the artists who followed them. The new additions at the National Gallery are fabulous.

Best wishes

GUMPS

17 April 1956

Miss Edith Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York City, New York

Dear Miss Halpert:

The Shahn-Kuniyoshi shippment arrived yesterday. We are so glad to have these here - it just feels good to look at them and see them on the walls. One has been sold and there is a good chance that a second will go to Mr. Gump himself.

X The shippment was not sent in a heavy tube - and as a result Patterson # 2 has some very bad creases in it. I think I can repair it, however, and by having it framed up, no one will know the difference.

A purchase order covering these items will follow under separate cover - and the check will be in the mail as soon as the business office goes through its red tape.

Please find enclosed a second purchase order for two ~~more~~ copies of the Shahns - "Silent Music" and "Calabanes."

I want to thank you again for your time and your suggestions on sales promotion. You were very kind -

Sincerely,

Hal Turner Wilmeth

Hal Turner Wilmeth
Director
GUMPS GALLERY

shipped

250 POST STREET · SAN FRANCISCO, 8 · CALIFORNIA · YUKON 2-1616

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

April 18, 1956

AIR MAIL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The favorable replies to the Marin Exhibition extension come pouring in. There has been only one refusal, that of Phillip Goodwin, which is quite understandable. You recall I ran into him in your Gallery when I was last in town, and he gave us his reasons. I am, however, somewhat disturbed, although not surprised, that I have had no word from Georgia O'Keeffe. The Metropolitan insisted on having her permission, and the National Gallery sent me a copy of a letter to her asking her permission, so I have sent her a telegram.

You might let me know if she is in ~~Adique~~ Abiquiu, as I do need to have some early response from her.

For other news, as you know, the British Arts Council has asked for some of the Marin color plates so that they can print a folder--they do not understand what we mean by a catalogue, although the USIA is sending them a hundred of our first edition. I am letting them have the plates for your SUNSET, THE FOG LIFTS, and Bill Lane's MOVEMENT--SEA AND SKY. And that is the news from here.

Cordially,

Fred

Frederick S. Wight
Director of the Art Galleries

FSW:ys

POL

April 21, 1956

Mrs. David S. Dann
1215 West 67th Street
Kansas City, Missouri

Dear Mrs. Dann:

Thank you for your letter.

Indeed, I shall be glad to help you if I can. We have some very nice drawings by Ben Shahn at $150, if that would interest you. The paintings, even by the younger artists, exceed that figure you mentioned.

If you are planning to be in New York in the near future and would let me know in advance, I could locate some pictures for your consideration. May I hear from you?

Sincerely yours,

EGH/ck

April 25, 1950

Mr. John Streep
9 East 64th Street
New York 22, N. Y.

Dear Mr. Streete:

Forgive me for neglecting to return the Kuhn photographs. This is now en-route to you.

Sincerely yours,

EGH/dk

April 16, 1956

Mr. Willis F. Woods, Director
Norton Gallery of Art
Pioneer Park
West Palm Beach, Florida

Dear Mr. Woods:

For the past two days, I have been working on John Marin, Jr. to release for you the painting that you and your committee selected in the Marin show. As indicated, it was the picture that belonged to young Marin privately and during all these years, he refused to part with it.

However, he finally agreed because as he pointed out the Norton Gallery is not only an important institution, but is also the only museum within an extremely wide radius with visitors from various parts of the country.

Furthermore, I urged him to keep the price low so that it will not upset your budget for other works of art. Thus, in spite of its great importance and the fact that it is the only subject of this type not in permanent museum collections, we can let you have it for $5000 less the 10% museum discount. You understand, of course, that the painting may not be removed from the exhibition until the circuit ends. The next showing is at the Whitney Museum, opening on June 12th and the final spot is London. The picture should be redistributed by October.

With this picture, your group of Marins will be consistently outstanding. Do let me know your decision. Also, please advise me whether the Bevans have reached you.

My best regards to you and Mrs. Woods.

Sincerely yours,

EGH/ek

DINING ROOM

Seurat - Concert (drawing)
Jacques Villon - Table - 1920
Delacroix - Lion's Head (watercolor)
Maurice Prendergast - Vase of Flowers
Jacques Villon - Girl at Piano (artist's sister)
Duchamp-Villon - Head of Baudelaire - c1910 (sculpture)
Alfred H. Maurer - Girl with a Book
Renoir - Strawberries - 1914
Japanese Screen
XX Pagava - Still Life - 1946
Milton Avery - Rider
Othon-Friesz - Still Life with Grapes
John Flannery - Head of Girl (on top of chest)
Jongkind - Harbor Scene - 1863
Marsden Hartley - Bowl of Grapes
Szobel - Street Scene in Paris
Picasso - 1923 (crayon drawing)

CENTER HALL

Bissiere - Abstraction - 1951
Degas - (drawing)
Ralph Rosenberg - Abstraction - 1945
Alain - (Original of a New Yorker cover - paints under name of Brustlein)
Cezanne - (lithograph)

HALL ON RIGHT

Hans Hofmann - Abstraction - 1951
Karl Knaths
Will Barnet - (lithograph)
Franz Kline - The Bridge - 1950
Joan Mitchell - Abstraction - 1953

BEDROOM

Paul Klee - Alinung - 1939
Paul Klee - Harmonious Place - 1938 (gouache on burlap)
Paul Klee - Drawing of a Girl - 1939
Anne Ryan - (collage)
L. Feininger - Seascape - 1925
Knud Merrild - Canary
Paul Klee - Becoming Green - 1939
Picasso - c1900 (blue crayon drawing
Constantin Guys - Hansom Cab (watercolor)
Jongkind - (watercolor)
Anne Ryan - (collage)
Two Tapestries - Egyptian - Coptic period 100 A.D.

(Bedroom continued on next page)

The Junior League of Mount Kisco, New York, Inc.
Mount Kisco, New York

Please let me know if this tentative schedule is convenient for you. Friday, April 27th, has turned out to be a convenient date for both Mr. Biddle and Mr. Putnam.

I am enclosing the local time table which shows the noon train mentioned.

We are looking forward to seeing you with great pleasure.

Sincerely yours,

Odette J. Austin

Odette J. Austin
Chairman, Exhibition Committee.

Mrs. F.V. Austin, Jr.
R.F.D. 2
Mount Kisco,
N.Y.

(Telephone: Bedford Village
4-3311)

Monday
April 16 1956

Downtown Gallery —
Dear Edith; —
Do to delayed business transactions I regret That I have to change plans of payments on balance due (2) Paintings — Sheeler and O'Keeffe's (4) installments MAY — July — Oct — Dec — last of each month

Sincerely
Ed

Edward J Gallagher Jr

WHITE ART MUSEUM · CORNELL UNIVERSITY

April 16, 1956

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

I am sending you today twelve of the Dove catalogues as you requested. We regret having to charge you for these catalogues but since the printing is handled by the University Press, we have an obligation to them and charge $1., which is below the wholesale cost.

Sincerely yours,

Mary Marx

Mary Marx
Secretary

Let me know when these arrive

27 EAST AVENUE · ITHACA, NEW YORK

DES MOINES ART CENTER
GREENWOOD PARK DES MOINES 12, IOWA

Monday Aft.
April 30. 1956

Dear Edith:

This is to acknowledge your letter of April 25, with enclosure from Joe Lacey, regarding the Davis mural at Drake. At the moment I am under a handicap of trying to recover from over a week of loss of voice (laryngitis, apparently) & a very bad cold - Have been at home, incommunicado & following Doctor's orders since last Thursday, but came to the office to catch up on mail & "trouble-shooting" for a few hours this Aft.

So the answer is: it will probably be several days, at least, before I can get to Drake to inspect -

over

RESEARCH STAFF
GENERAL MOTORS CORPORATION
GM TECHNICAL CENTER
BOX 188, NORTH END STATION
DETROIT 2, MICHIGAN

April 18, 1956

Mrs. E. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Re: P.O. #12591, Covering the Sheeler Painting.

Dear Mrs. Halpert:

Thank you for your letter of April 16th, advising that the Sheeler Painting will be ready for shipment in a few days, and will arrive in this vicinity by April 23rd. We are anxiously awaiting the arrival of this painting.

Shipment should be made in a wooden box, rather than a crate, to prevent any damage, via Air Express Collect. Would you insure this shipment if possible, and direct it to:

Research Staff
General Motors Corporation
Royal Oak, Michigan

Please note the purchase order on the packing slip, so that the shipment can be identified properly by our Shipping Department.

Your interest and kind consideration in this matter is greatly appreciated. Thanks very much.

Yours very truly,

C F Huddle

C. F. Huddle, Head
Technical Facilities
and Services

CFH:ik
CC: D. Glaza
W. M. Aurand
L. M. Easley



"WOODMAN, SPARE THAT TREE"

Press Digest

DAILY NEWS is so pleased by the plan of Adlai Stevenson and Sen. Kefauver for some face-to-face debating during the Florida primary campaign, it asks: "How about all aspirants and candidates showing us how they can talk out of their own heads, without benefit of ghostwriters? It's hard to imagine anything more instructive to voters."

* * *

MIRROR: "Killer, come in!" You — the man who threw acid into the eyes of columnist Victor Riesel —should give yourself up. You are guaranteed a fair trial under our Constitution and laws. "You are too hot . . . Dead men tell no tales."

* * *

HERALD TRIBUNE: Gov. Harriman and Mayor Wagner have said they

April 26, 1960

Mr. Karl Biesinger
1008 2nd Avenue
New York, N. Y.

Dear Mr. Biesinger:

I am sorry that I called you at an inconvenient hour, but I did not want you to think that I was ignoring your letter.

To obviate additional calls and correspondence, why don't you let me know how much you want for the drawing by Kuniyoshi so that I can either accept the figure or let the matter ride.

I shall be grateful to you for your cooperation in giving me this information.

Sincerely yours,

EGH/ek

April 14, 1960

Dear Mr. Daitsch:

My client was here this morning and has agreed to accept your offer of $85 for the Matisse print, and $25 each for the Lautrecs.

Sincerely yours,

EGH/ch

THE AMERICAN ACADEMY OF ARTS AND LETTERS
633 WEST 155TH STREET, NEW YORK

April 26, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your information regarding the gouache by Ben Shahn entitled ANGER. It will be called for, as I told you on the telephone, on Tuesday, May 1st. I note the insurance value of $2,000.

Very sincerely yours,

Felicia Geffen

Felicia Geffen
Assistant to the President

be sure it is [illegible]
call [illegible]
DG

HAVERFORD COLLEGE
HAVERFORD, PA.

OFFICE OF THE PRESIDENT

April 17, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Despite his very heavy schedule, Ben Shahn has agreed to come to Haverford on May 15th to talk in Collection, at 11 A.M. and to remain for lunch.

He has suggested that we contact you for a biographical sketch and a photograph of him, and we would very much appreciate having this material at your early convenience.

Sincerely,

Alice M. Berry

(Mrs.) Alice M. Berry

Mort Kaye

April 21, 1956

Dear Miss Halpert,

We are in receipt of your letter of April 18th requesting our prices on additional orders of pictures.

I assume you have the 5x7 size which is $2.00 each, with or without the folder. Our 8x10 size sell for $3.00 each and if you wish, we make up a small wallet size at 2 for $1.00.

Thanking you for your inquiry, we are

Sincerely,

Mort Kaye

MORT KAYE STUDIOS

MK/zn

280 W. 12th Street

New York 14, N.Y.

April 29th, 1956

The Downtown Gallery

32 E. 51st St.

New York, N.Y.

Gentlemen:

Currently I am exhibiting in the "Recent Drawings, U.S.A." Exhibition at the Museum of Modern Art. I would like to call you within the next week to make an appointment to show you my work.

Sincerely,

Charles K. Lassiter



The BUTLER INSTITUTE *of* AMERICAN ART
524 Wick Avenue - - - Youngstown, Ohio
TELEPHONE RIVERSIDE 3-1711

April 24, 1956

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I was sorry to have missed you a week ago Saturday. As I told Mr. Marin however we are inviting pictures for our 21st Annual Midyear Show this year by artists who have recently won top prizes. We should like very much to have in this connection a BEN SHAHN and a STUART DAVIS. I know the latter might be difficult, but a year ago you said that you felt that you might be able to get a DAVIS for this year's exhibit. Will you please let us know at your earliest convenience whether or not this can be worked out.

Budworth will pick up the pictures between May 16 and the 23rd and of course they are eligible for prize awards.

Sincerely yours,

Jos. G. Butler,
Director

JGB:be
Incls. 2

THE TATE GALLERY, LONDON, S.W.1

TATE GALLERY 4444

Mrs. Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.,
U.S.A.

24th April, 1956.

Dear Mrs. Halpert,

As Sir John is very occupied today with the opening of a new exhibition in the Gallery, and would like you to have an immediate reply to your letter, he has asked me to write and tell you how very pleased he is to hear that you are coming to London. He would not ordinarily be in London on either 13th or 14th May, but if you would join him for lunch on 14th he would very gladly come up to London on that day.

Yours sincerely,

Personal Assistant

MRS RICHARD J GONZALEZ
414 W. COWAN
HOUSTON 7, TEXAS

May 23, 1956

Thanks for the clipping. Here are two for you.

L. G.

April 17, 1958

Mr. Garland Ellis
Continental Life Building
Fort Worth, Texas

Dear Mr. Ellis:

Fortunately, we just made it in recalling the Ben Shahn water-color you had selected.

All three pictures are now being packed for shipment to you, and I look forward to hearing your comments when you see these stupendous works of art in your own home territory.

It was a great pleasure, indeed, to meet you; and I hope that next time you will let me know in advance, so that I can arrange a little party for you with some of the older generation of artists who will not be quite as gay as the young ones, but you will have your own coat at the end of the evening.

I am enclosing two copies of our invoice. Would you be good enough to sign and return the blue slip for our records? And, as I mentioned during your visit, the payments may be made gradually at your convenience.

Sincerely yours,

EGH/ek
Enc.

[APR. 25, 1956]

1. Sea After Hurricane - Cape Split, Maine 1938
Oil - #38/03 San Francisco Mus.

2. The Fog Lifts - 1949 - Oil #49/05
Roland P. Murdock Coll. - Wichita Museum

3. Peach Trees in Blossom No. 1, Saddle River District, N.J. - Watercolor - 1948 - 48/2
Cleveland Museum

San Francisco Chronicle

KRON-TV CHANNEL 4

April 21, 1956

Dear Mrs. Halpert -

Kyle Morris has sent me 23 beautiful color slides of paintings by Arthur Dove. These, presumably, are the ones recently discovered and placed on view at the Downtown Gallery, and I am very much in your debt for them. I regret to say, however, that the slides bear no identification of any kind and are therefore rather less useful than they ought to be.

I hate to presume any further, but you can readily see that without titles and dates, I really can't do much with these Kodachromes, excellent as they are. No doubt you have black-and-white photographs of these pictures in your files, each with the appropriate information on its back. Could I borrow a set of these long enough to transcribe what I need, or, failing that, have you a list or catalogue from which I might be able to identify what I have?

Best regards

Alfred Frankenstein

SAN FRANCISCO 19, CALIF. GARFIELD 1-1112

April 18, 19[illegible]

Mrs. Eero Saarinen
Bloomfield Hills, Michigan

Dear Aline:

The Stuart Davis painting was shipped to you some time ago, and I am eager to know whether it has reached you. Won't you please send me a card, as we are always concerned until we get word?

And, of course, I am dying to know how it looks in your home. My best regards.

Sincerely yours,

EGH/ek

April 14, 1958

Mr. Roy Neuberger
120 Broadway
New York, N. Y.

Dear Roy:

In preparation for my trip abroad, I have been making up a list of my assets. I seem to have no record of the amount I paid for U.S. Steel stock, of which I have two 50 share certificates. Can you give me this information, please?

I am also listing below the Guardian Mutual certificates for which I have no purchase price record. Thus, I should be most grateful if you will mail this data to me in the near future.

Sincerely yours,

RNR/ok

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Packers and Movers of Works of Art — Collecting and Packing for Art Exhibitions a Specialty

COlumbus 5-2194

424 WEST 52nd STREET
NEW YORK 19, N. Y.

COPY

April 25, 1956

McNay Art Institute
755 Austin Highway
San Antonio, Texas

Gentlemen:

As per the instructions of the Downtown Gallery, we have collected from them and from various other sources, sculpture, drawings, etc. These have been carefully prepared and packed into eleven boxes, which are going forward to you to-day, via Denver and Chicago Trucking Company, freight COLLECT - and we have been advised that the traveling time to San Antonio is between eight and twelve days.

Following is the breakdown of where the items were collected from:

DOWNTOWN GALLERY - 11 sculptures, 3 packages of photos, etc., 2 empty boxes.

ZORACH studio, Brooklyn - 2 wood panels, 2 wood sculptures, 4 bronze sculptures, 3 packages of photos, etc. and 5 empty boxes.

[illegible] ART STORE - 1 package of unframed watercolors.

WHITNEY MUSEUM - 1 sculpture.

NELSON ROCKEFELLER - 1 sculpture.

LAURENCE ROCKEFELLER - 1 sculpture. (separate base)

Enclosed you will find the Bill of Lading covering this shipment, and also our charges in connection therewith - and we find that our estimate will be less than originally given to the Downtown Gallery. The Denver and Chicago offices had quoted us a rate of $4.29 per cwt.

Trusting that these shipments reach you safely and without delay, we are

Faithfully yours,
W. S. BUDWORTH & SON, INC.

G. W. Johnson

GWJ:gm
enc.
cc-Downtown Gallery

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THE AMERICAN FEDERATION OF ARTS

1083 Fifth Avenue, New York 28, New York | SAcramento 2-2452

"PRIVATE COLLECTION EXHIBITIONS"
on view April 21st, 1956 for the
Members of The American Federation of Arts

Collection of
Mr. and Mrs. William A. M. Burden

(Starting on right as you enter each room)

VESTIBULE

Richard Lippold - Juggler in the Sun - 1952 (brass, bronze, etc.)

FOYER

William Baziotes - Toy World - 1951
~~Alberto Giacometti - Man Pointing - 1947~~ (bronze, overlooking pool)
[illegible] - Bird in Flight
Arshile Gorky - The Diary of a Seducer - 1945
Piet Mondrian - Composition #4 - 1938-42
Bradley W. Tomlin - Number 10 - 1949
Isamu Noguchi - Portrait of Mrs. W. A. M. Burden - 1940 (stone)

DINING ROOM

Robert Delaunay - "Les Fenetres Simultanees" - 1912
Jean Arp - Ptolemy - 1953 (stone)
Roberto Matta - Dawn and Dew - 1953

LIVING ROOM

Picasso - Two Acrobats with a Dog - 1905 (gouache)
Picasso - Grey Owl - 1953 (painted terra cotta)
Seurat - "Le Chenal de Gravelines" - 1888
Leger - "Les Odalisques" - 1920
Cezanne - "Les Pommes" - 1882

CHARLES SESSLER

ESTABLISHED 1882

BOOKSELLER AND PRINTSELLER

1308 WALNUT STREET
PHILADELPHIA 7

April 21, 1956.

Downtown Gallery, Inc.,
32 East 51st St.,
New York 22, N. Y.

Gentlemen:

We have shown the collection of JOHN MARIN to our client and he has decided that he wishes only color, so we are returning the collection to you with many thanks for the privilege of showing them. They will go forward by express.

Yours sincerely,
Mabel Zahn

Z.T

April 30, 1956

Manhattan Storage & Warehouse Co.
52nd Street and 7th Avenue
New York, New York

Gentlemen:

We understand from Mrs. Edith G. Halpert, of The Downtown Gallery, in New York, that two wooden Circus Figures belonging to her and which she has agreed to lend to us for a forthcoming circus exhibition, are at your warehouse.

We have arranged for our storage truck to make all pickups in the New York area on Friday, May 11th. Will you, therefore, see that these two items are ready for the pickup at that time? Please verify this with Mrs. Halpert.

Thanking you, we are

Sincerely yours,

THE PHILADELPHIA ART ALLIANCE

hg

cc: Mrs. Edith G. Halpert

The Junior League of Mount Kisco, New York, Inc.

Mount Kisco, New York

April 19, 1956

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

We, of the Exhibition Committee, are so pleased and grateful that you will serve on the entry and prize Jury for the Fourth Exhibition for Artists of Northern Westchester. We all appreciate the effort it involves on your part and hope that your visit to Westchester will be a pleasant one.

I have studied the train schedules from Grand Central Station on week mornings and find that there is little choice. Aside from a very early train leaving New York at 8-15am, there is only one other train, which leaves Grand Central (lower level) at 11.00am, and arrives in Bedford Hills at 12.17. A long ride, I'm afraid.

This is what we would like to propose : if you decide to take this train - the jury meeting has been tentatively set for 2 pm- I will meet you at the Bedford Hills station, the next stop after Mount Kisco station. We would then proceed to Mrs. Rupert Fuller's house in Bedford Hills and join the two other judges and two other members of this Committee for an informal lunch there. From there we will go to the Boys Club in Mount Kisco.

I have talked with Harriet Kelly on the subject, because I knew how anxious she is to see you on this particular occasion. She is writing to invite you for dinner that same evening.

April 16, 19[illegible]

Mr. Bert L. Buckler
1200 Penobscot Building
Detroit 26, Michigan

Dear Mr. Buckler:

Being a little slow on the trigger, I am acknowledging your letter of April 8th. Thank you for the check.

Nothing would give me greater pleasure than to help you on a Stuart Davis or a Sheeler. While our current exhibition of the latter comprises pictures already owned by collectors, with nothing for sale, we have three exciting examples in our back-room including a very important one which appeared on the cover of the catalogue which was prepared in conjunction with the retrospective exhibition held in 1954 and 1955. The Detroit Institute library, no doubt, has a copy of this catalogue prepared by Fred Wight of U.C.L.A., where the show opened before its tour to other major museums.

The Stuart Davis is a more serious problem, as he is so thoroughly and completely non-productive. He now has three pictures on the way and only one is of medium size. The large ones are priced at $[illegible].

In any event, when you are in town again, we can discuss this matter further and I shall do all I can to tempt you. My best regards.

Sincerely yours,

EGH/ek

If it has to wait until next week I may turn the problem over to Ken Haynes — He & Margaret are due back from European tour May 9 & will be staying with me for a while until they get their affairs here in order, before leaving Des Moines ... Though it has not been announced here yet Ken has accepted offer to work for Eero Saarinen & Joe Lacey etc — in Bloomfield Hills, Mich — — So the mural will probably be one of his old yet new problems —

See enclosure ... re ... the other matter I've wanted to talk to you about.

Sincerely
Dwight

April 16, 1956

Mr. Robert H. Luck, Director
Akron Art Institute
69 East Market Street
Akron 8, Ohio

Dear Mr. Luck:

It was very nice to hear from you.

I am glad that you like the few prints I sent to Akron Art Institute, and I shall bear your request in mind when there are other pictures available.

Actually my larger gifts are concentrated on university museums, as I feel strongly about starting at the base.

Sincerely yours,

EGH/eh

April 18, 1958

Mr. Earle Grant
2922 Nichols Street
San Diego, California

Dear Earle:

It was so nice to get your chatty letter.

Indeed, I am impressed with your renewed activities in the arts and hope, naturally, that you will not concentrate entirely on the Europeans.

I was amused with your reference to the Karfiol booklet, as we are just planning to open an exhibition of his paintings on May 1st. Because there has been so great a hoopla about non-objective art, we kept Karfiol under cover these past four or five years; but now that the pendulum is swinging back to figurative painting, we have decided to show off with the dean of them all. I hope this answers your query.

Do let me know a week or two ahead about your plans in connection with your trip East en-route to Europe. As you know, I take a two months vacation and shut myself up in Newtown during July and August, but if you won't be able to make it there, I shall certainly come to New York to greet you and Pinky.

Meanwhile, my affectionate regards.

Sincerely yours,

EGH/ak

stedelijk museum

gemeentemusea amsterdam

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

paulus potterstraat 13
telefoon 718104

no. 1288/ink.1278

April 20th 1956

Mrs. Edith Gregor Halpert
Director The Downtown Gallery
32 East 51 Street
N e w Y o r k - 22 - N.Y.
- - - - - - - - - - - - - - - - - - -
U.S.A.

Dear Mrs.Halpert,

Thank you very much for your letter of March 7th with photographs concerning the paintings of BEN SHAHN.

In the meantime I have written to the addresses mentioned in your letter.+

Thanking you again for your kind information, I am

sincerely yours,

Sandberg

W.Sandberg
Director Municipal Museums Amsterdam

who would be very happy to see you again – but who holds the opinion that the distance amsterdam → new york is quite the same as new york → amsterdam

+ excluding Mr. Foley, the owner of "Father & Child"

so why not come this way? The old world still keeps its charm!

if by chance you meet one of the owners of the pictures we asked for – please say something in our favor!

Cordially
S

April 26, 1958

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Everytime someone expresses interest in the Lehmbruck, I suddenly develop a wild attachment and refuse to sell it. However, now that I am about to go off to Europe, it would be a very logical time.

The price I quoted you originally was $4500 but I am sure, that the donor can get a minimum valuation of $7500, as I have been advised on two occasions that that was the current market value.

Sincerely yours,

EGH/ek

April 14, 1956

The Chase Manhattan Bank
Rockefeller Plaza at 49th Street
New York, N. Y.

Gentlemen:

For some years - at my instructions - you have deducted $18.75 from my account monthly to apply toward a government bond.

Will you please discontinue this practice immediately, as I see no reason for it any further.

Sincerely yours,

EGH/ek

April 26, 1956

Mr. Joseph G. Butler, Director
The Butler Institute of American Art
524 Wick Avenue
Youngstown, Ohio

Dear Joe:

I, too, regret having missed you.

We have a magnificent Stuart Davis which is priced at $7500 and while I hate letting it out of the gallery, I do want to cooperate with you. The Shahn situation is much more difficult, as we have only an earlier canvas which I like very much but it is not what is called "characteristic". This was painted about eight years ago. Let me know how you feel about this. Also, we now have the work of Max Weber who is one of the Pennsylvania Academy winners. Would you like to have us include a painting by him?

I shall follow you wishes in the matter.

Sincerely yours,

EGH/eH

April 25, 1956

Dr. Louis C. Jones
New York State Historical Assn.
Cooperstown, New York

Dear Dr. Jones:

It was, indeed, very pleasant to visit with you and Mrs. Jones a couple of weeks ago. Since then, I had occasion to see the exhibition from your collection at Knoedler & Co. I must say that I was greatly impressed with the selection and the overall quality. It was particularly interesting to see your new additions. I am very much taken with "Hercules".

Speaking of additions, and this is not necessarily sales talk, have you any interest in making new acquisitions either in painting or in sculpture? As you may know, I have withheld from sale many objects all these years with the idea of giving them to some museum. I have now reached the stage where I don't feel that it is essential with several outstanding collections available to the public, to add another museum and I am willing to part with any object other than those I have in my own home for my own pleasure. Thus, if you would like to have further information, please let me know.

Also, would you please ask Mrs. Jones whether she recalled the name of the person who can take care of replacing the frame on that very beautiful overmantle panel, which I showed her? I am so eager to get that into proper condition. My best regards.

Sincerely yours,

EGH/ek

April 14, 1956

Mr. John Walker, Chief Curator
National Gallery of Art
Smithsonian Institute
Washington, D. C.

Dear Mr. Walker:

It has been a long time since I had the pleasure of seeing you or receiving any communication.

During the past year, there has been some discussion among a number of collectors in relation to the final disposition of the paintings and sculptures they own. I am referring to large outstanding collections of American contemporary art, including all the names which appear on the letterhead below; as well as Hartley, Stella, Weber, Demuth, Hofman, Hatimer, and many others; giving a complete cross-section of American art (many quantitatively) of the last 50 years.

It occurred to me, that at some time, the National Gallery would want such a representation and would consider making space for a collective gift amounting to approximately a half million dollars. Some of the objects would not be available immediately, as the collectors live with them but deeds of gift could be made at once to assure ultimative inclusion in the collection.

Before I discuss the matter with these collectors, I want to make sure that there is at least a vague possibility of acceptance, and of facilities for showing the paintings and sculptures appropriately.

When you have time, would you drop me a note to express your reaction?

Sincerely yours,

EGH/ek

HERBERT J. KAYDEN, M. D.

Sat. April 21, 1956.

Dear Edith —

I enclose my check for $200.85 as payment for the 3 Sheeler Lithographs.

I have still not received any acknowledgment from the New York Hospital for the two paintings. Would you please send me a note listing the appraised value for

a) Breinin — ~~[illegible]~~ valued — 350

b.) Odets — " 75.

Thank you —

Herb —

I have also left the Slatinger drawing to be valued & sent to my Hospital —

LIBRARY

Modigliani - Anna Zobrowska - 1916
Marini - Horse - 1951 (bronze, on desk)
Vlaminck - Portrait of a Girl with Blonde Hair - c1906 (ceramic plate)
Utrillo - "Rue de Jonquiere" - c1909
Rouault - Clown at the Circus - 1907 (ceramic)

DINING ROOM

Rouault - Clown - 1907
Rouault - The Bathers
Renoir - Girl in Blue Blouse - 1906
Braque - Still Life with Peaches - 1927
Leger - Composition I - 1912 (oil and gouache)
Derain - Head of a Girl - 1924
R. Dufy - House in Normandy - 1935
Rouault - The Sexton
Picasso - "Femme en Gris" - 1942

STAIRWAY

Cezanne - The Cathedral of Aix - 1904-06 (watercolor)

UPSTAIRS HALL

Utrillo - "Moulins Galette" - c1912 (watercolor)
Eakins - Writer's Head - c1869 (charcoal)
Music
Homer - Shepherdess Resting - 1878

BEDROOM

Braque - (woodblock)
Pissarro - "Eragny" - 1890 (watercolor)
Marini - Horse (pen and ink)
Picasso - "Femme"
Matisse - Jeannie - 1938 (drawing)

BEDROOM

Picasso - Study for the Toilette - 1906 (pencil)
Degas - Dancer's Debut - 1881 (drawing)
Picasso - "Femme en Chemise" - 1920 (charcoal)
Di Chirico - (pencil)

April 16, 1960

Mr. Frederick S. Wight
University of California
Department of Art
Los Angeles 24, California

Dear Fred:

Seems like old times again, when I can start the morning with Dear Fred.

That your letter was effective is evidenced by the number of collectors who phoned to ask whether they should send their Marins to London, and agree to do so after a brief conversation.

However, I am somewhat disturbed about the Marin - O'Keeffe situation, since I doubt whether your letter dated April 3rd reached her in time for an answer. As you probably know, she is now in Portugal where she plans to remain two months, and I have absolutely no way of ascertaining where she can be reached. So, let's keep our fingers crossed.

Nevertheless, I shall take with me to Connecticut the O'Keeffe books, so that you may play around with them in the Connecticut air. Let me know what time of the year you expect to be in Newtown.

As Ever,

EGH/ak

18 Hyde Park Gate
Kensington, S.W.7.
Western 5723.

April 23 — 1956

Dear Mrs. Halpert — Of
course I remember you —
25 years ago! What
a terrible time it was.
I've been in America
for short visits & stayed
mostly with my married
daughter in N. Carolina,
or with my brother Irving
on Long Island. Last time
to see the Philadelphia
group met up. I was
well treated by those who

The City College
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N.Y.

DEPARTMENT OF ART

April 25, 1956.

Mrs. Edith G. Halpert,
Downtown Gallery
32 East 51 Street, N.Y.

Dear Mrs. H.;

Here is the draft of the statemnt for the A.F.A. that Roy Neuberger wanted.

If it's all right send it along as is; otherwise add what you wish.

Should you be talking to Goodrich you might remind him that our New York Area Council at the College is having its last meeting of the year in May and it would be nice to be able to announce a decision, one way or the other. They want to get it out during the summer so as not to lose momentum; I have promised Jean Lipman a review of same for her October issue.

Nice to have seen you again!

B. Myers

Bernard Myers

April 18, 1956

Mr. William Lane
Leominster, Massachusetts

Dear Bill:

At a recent Philharmonic concert, I met Arthur Judson and had quite a chat with him about Roland Hayes.

I shall not go into full details, but finally he suggested that I advise him when Hayes appears again in New York. He promises faithfully to attend and then discuss the matter with you.

Sincerely yours,

EGH/ek

April 16, 1956

Mrs. Sylvia Porter
New York Post
75 West Street
New York 6, N. Y.

Dear Mrs. Porter:

In the December and January issues of Fortune Magazine, an article appeared under the title "Art as an Investment". In this article, there was sufficient indication to the effect that art, too, is a business. Thus, I am often puzzled why no economist makes any reference to this field.

My writing to you at this time was prompted by your article of Tuesday, April 10th referring to installment buying. I think it would be more amusing to have the heading read, "Even Art 'On Time'". For your information, the practice of selling art on the installment plan was incorporated by us in [illegible]. In recent years, the plan has been taken up by practically every gallery in the country, and has been very effective in creating increased distribution. You might be interested in seeing the enclosed catalogue and publicity release, which refer specifically to the installment plan. We have others incorporating other vital statistics which I can send you, if you are interested in pursuing the matter. In any event, I hope that you will include, on some future occasion, the word Art in your economic surveys.

Sincerely yours,

RGH/ek
Enc.

April 21, 1956

Sir John Rothenstein
The Tate Gallery
Millbank, London, S.W.1.
England

Dear Sir John:

I have finally made definite arrangements for flying to Europe with my first stop in London. Unfortunately, I have business to attend to and have to cover a great deal of territory in about 10 days. Thus, I shall be in London only May 13th and 14th.

Naturally, I hope to have the pleasure of seeing you during this ridiculously brief stay and hope that you will be in London at the time. In any event, I shall visit the Tate Gallery and shall ask for you when I come.

I look forward to seeing you.

Sincerely yours,

EGH/ck

GENERAL MOTORS STYLING

GENERAL MOTORS TECHNICAL CENTER

WARREN, MICHIGAN

April 30, 1956

Mrs. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

On my return to Detroit I recalled with pleasure my visit with you and your helpful suggestions regarding the rental of one or more shows from your gallery.

I should like very much to have you give us some idea of what the rental fee would be for 25 paintings (and 25 matted units of either graphics or water colors).

The idea of renting shows was something I suggested to our people here. Whether it will work out or not will depend on the quality of the exhibits and my budget.

I'm sure I can depend on your cooperation in my venture.

Sincerely yours,

Samuel Cashwan

Samuel Cashwan
Exhibit Design
General Motors Styling

SC:NC

April 16, 1958

Miss Dorothy Miller
12 East 8th Street
New York, N. Y.

Dear Miss Miller:

For your information the current market value of the following painting is $250.

Bernard Karfiol - SEATED NUDE
watercolor

Sincerely yours,

EGH/ak

LAW OFFICES

LANG, BYRD, CROSS, LADON & OPPENHEIMER

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SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
PERRY D. DAVIS, JR.

April 27, 1956

5516

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

We have been back from California for ten days now and frankly, I am ready for another vacation. However, my conscience won't let me leave at present.

Hope everything has been well with you. I have been wondering as to whether there have been any developments in the Zorach matter. What is the latest dope?

Warmest regards from Mary and myself.

Sincerely,

Sylvan

Sylvan Lang

17

April 18, 1958

Mrs. Katharine Kuh
The Art Institute of Chicago
Chicago 3, Illinois

Dear Katharine:

Thank you so much for the catalogue. I hope to read it this evening when, God willing, I shall be alone. It looks very handsome.

Much as I dislike doing so, naturally, I shall agree to the time extension. Incidentally, is'nt there quite a gap between October and January? We will really have to make duplicates of all paintings in the future, so that some paintings may remain in New York to be seen. Don't you think it would be a good stunt?

In regards to the 15%, I think it would be advisable to increase the price accordingly as both the Sheeler and the O'Keeffe are listed at the museum figures and no further reduction can be made under the circumstances. Please bear this in mind.

And so, have fun on your trip.

Sincerely yours,

EGH/ek

THE UNIVERSITY OF CONNECTICUT
STORRS, CONNECTICUT

April 20, 1956

Mrs. Edith Halpert, Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

My thanks to you for your very kind letter and your willingness to call this "our" problem. I cannot say how much I appreciate the efforts you are going to on my behalf.

Sincerely yours,

Pete

Walter Meigs, Head

Art Department

WM/G

Earle Grant · 2922 Nichols Street · San Diego 6, California

Edith, Dear: —

I was waiting to give you time to be back home again before I thanked you for appraising the "Fire Dept." so promptly and so generously. I am sure the San Diego Fine Arts are impressed with their acquisition now.

The photograph is to appear in some magazine

PHILADELPHIA
ART ALLIANCE

251 SOUTH EIGHTEENTH · PHILADELPHIA 3

April 26, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of March 17th, with which you enclosed the consignment sheet on the paintings and sculpture for our Circus Exhibition.

Arrangements have been made to pick up all these items on Friday, May 11th. We have noted that the Circus Figures will have to be picked up at the Manhattan Storage & Warehouse Co., 52nd Street and 7th Avenue, New York City.

Will you please let us know whether IN VAUDEVILLE by Demuth and CIRCUS RIDER by Chagall are to be shown in the catalog as "Lent by The Downtown Gallery" or "Collection of Edith G. Halpert?" This question also applies to CIRCUS GIRL by Nadelman, which Mr. John Lear will personally pick up on Friday, May 11th.

On the consignment sheet, we find listed -

Woodcarving *Collection Anonymous

Is there an artist and insurance value on this?

Thanking you, and hoping to hear from you soon,

Sincerely yours,

THE PHILADELPHIA ART ALLIANCE
Helen Gelles

hg/

April 26, 195[illegible]

Miss Mark
New York Hospital
5[illegible] East 68 Street
New York, N. Y.

Dear Miss Mark:

Some months ago, we sent you two paintings to be listed as a gift of Dr. Herbert Kayden. They were by Raymond Breinin, valued at $[illegible]; and Clifford Odets, valued at $[illegible].

To date, Dr. Kayden has received no acknowledgment and it is most embarrassing for me. Will you, therefore, be good enough to write him at 96[illegible] Park Avenue, enclosing a receipt with the valuations indicated.

Thank you.

Sincerely yours,

EGH/[illegible]

April 14, 1956

Herman Miller Furniture Company
305 East 63rd Street
New York, N. Y.

Gentlemen:

In talking with Mr. John Marin, Jr., I find that no action whatsoever had been taken in connection with his complaint, and subsequently with mine.

To clarify the matter, I am enclosing a copy of my letter dated March 8th, addressed to your company in Michigan. I hope that your New York office will be more cooperative. Needless to say, the situation has caused my considerable embarrassment.

Thank you for your courtesy.

Sincerely yours,

EGH/ek
Enc.

THE AMERICAN FEDERATION OF ARTS

1083 Fifth Avenue, New York 28, New York SAcramento 2-2452

"PRIVATE COLLECTION EXHIBITIONS"
on view April 28th, 1956 for the
Members of The American Federation of Arts

Collection of
Mr. and Mrs. Alex L. Hillman

(Starting on right as you enter each room)

FOYER

Braque - Violin and Guitar - 1943
Matisse - Pineapple - 1948
Renoir - River Scene - c1878
Renoir - Landscape - c1878
Gris - Harlequin with Guitar - 1917
Dubuffet - "Boutique" - 1944
Picasso - Mother and Child - 1921
Soutine - The Girl with a Doll - 1920

DRAWING ROOM

Gauguin - Tahitian Figure - 1893 (bronze, on table)
Degas - Four Dancing Girls - 1903 (pastel)
Renoir - Woman with a Mandolin - 1919
Rouault - The Wise Pierrot - 1945
Giacometti - Head of Diego - 1932 (bronze, on table)
Bonnard - "Boulevard de Batignolles" - 1904
Cezanne - The Drunkards - 1872-75
Manet - Girl on a Park Bench - 1880
Cezanne - Still Life with Peaches - 1883-87
Zorach - Head of RKH - 1943 (bronze, on pedestal)
Marini - Pomona III - 1943 (bronze, on piano)
Vuillard - Woman Seated in a Room - 1899
Picasso - "Nus" - 1905 (gouache)
Klee - Portrait O. T. - 1931 (gouache on black paper)

ATLANTA ART ASSOCIATION GALLERIES
HIGH MUSEUM OF ART
McBURNEY ART MEMORIAL
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA

TELEPHONE ELGIN 0371—P. O. BOX 7272—STATION C

April 23, 1956

Mrs. Samuel Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

In seeing the present exhibition at the Atlanta Public Library which is entitled, "In Memorian, Thirty-Six Paintings by Twelve Artists" I liked the Kuniyoshi "She Walks Among the Ruins" and "Japanese Toy Tiger with Objects." I wonder if you could send photos of them to us along with several other photos of Kuniyoshis of like caliber and quality for us to see for possible acquisition. I am sure the Acquisition Committee would like to see these and others like them by Kuniyoshi that you can spare. What would be the prices of these to the Museum? Thanks.

Awaiting word from you re the above and appreciating any cooperation you can give me, with warm regards,

Sincerely yours,

Reginald Poland

Reginald Poland
Director of the Museums

RP:efh

Is it still possible to get any of those multiple "poured stone" duplicates e.g. Wm Zorach's figurine of "Girl with Cat," If so where may such be obtained + do you have an idea of the price. Thanks. R.P.

The Menninger Foundation
DEPARTMENT OF CHILD PSYCHIATRY
2221 WEST SIXTH AVENUE
TOPEKA, KANSAS

April 24, 1956

THE SOUTHARD SCHOOL
THE OUTPATIENT CLINIC

Miss Edith Halpert
Downtown Galleries
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

On this week's current issue of Time is a painting of Sigmund Freud by Ben Shahn. I am hoping that as Mr. Shahn has done in the past, he might have made a drawing as a preliminary to doing the actual painting itself. If so I would very much like to inquire if such a drawing of Freud would be available for purchase. You will undoubtedly recall that I have Mr. Shahn's drawing entitled "Boy on Porch" which has given me endless hours of pleasure.

Thank you very much for your kindness and courtesy to me.

Sincerely yours,

Cotter Hirschberg

J. Cotter Hirschberg, M.D.
Director

JCH/vb

787 DELAWARE AVENUE • BUFFALO 9, NEW YORK • SUmmer 3145

April 25th, 1956

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I am happy to enclose a check in the amount of $520.00 to complete our payment for the THIRD ALLEGORY by Ben Shahn, as per our original agreement with you.

Please retain our name on your mailing list so that we may be fully informed of the latest exhibitions and developments in the art world.

Sincerely yours,

David M. Kleinstein

David M. Kleinstein
Executive Director

DMK/fht
Enc.

Constituent Member of the United Jewish Federation of Buffalo, Inc.

[JULY 6, 1956]

DRAWING ROOM

Corot - Greek Girl - Mlle. Daubigny - 1868
Manet - Still Life - Salmon - 1869
Corot - Red Dress - Mlle. Daubigny - 1865
Manet - Mlle. Lemaire (pastel)
Manet - Constantin Guys - 1877 (pastel)
Rembrandt - The Treasurer - 1632
Rembrandt - Young Man in a Broad Brimmed Hat - 1643
Degas - La Repetition au Foyer - 1875 (pastel)

HALL

Luigi Lucioni - Still Life of Birds - 1940
William M. Chase - Mrs. James Watson Webb
William M. Chase - General James Watson Webb
Robert Noir - Girl and Boy
Monet - The Drawbridge (View of Amsterdam)
Robert Noir - Spring

MRS. WEBB'S ROOM

Electra Bostwick - Flowers - 1954
Goya - Portrait of the Princess de la Paz
Degas - Danseuse a la Barre (pastel)
Electra Bostwick - Flowers - 1952
Degas - Two Ballet Girls (pastel)
Electra Bostwick - Flowers - 1946

HALL OUTSIDE OF BEDROOM

Letters from Whistler
Louis Orr - Etchings of Yale University

GREEN ROOM

Degas - Dancer in Green (pastel)
Degas - L'Entrancement - 1894 (pastel)
Cassatt - Fitting (lithograph)
Lucioni - Still Life - 1935
Cassatt - Coiffure (lithograph)
Degas - Dancer in Yellow (pastel)

The mantel in this room is inlaid with pewter.

April 25, 1958

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines, Iowa

Dear Dwight:

I wonder whether you will do me a great favor.

Once again, we are having difficulties in connection with the Davis mural. The latest report, received from the architect, is enclosed. Both Stuart and I feel that the report is highly exaggerated, but we have no means of ascertaining the actual damage. The cracking around the edges we agree is unavoidable, but there seems to be no reason whatsoever for anything to occur in the painting itself. Stuart used the finest quality of canvas and paint plus the fact that there are two thin washes of oil of identical color.

If you are in the neighborhood of the University in the near future, would you take a peek and let us know what you think? Both Stuart and I will be most grateful to you.

Sincerely yours,

EGH/ck
Enc.